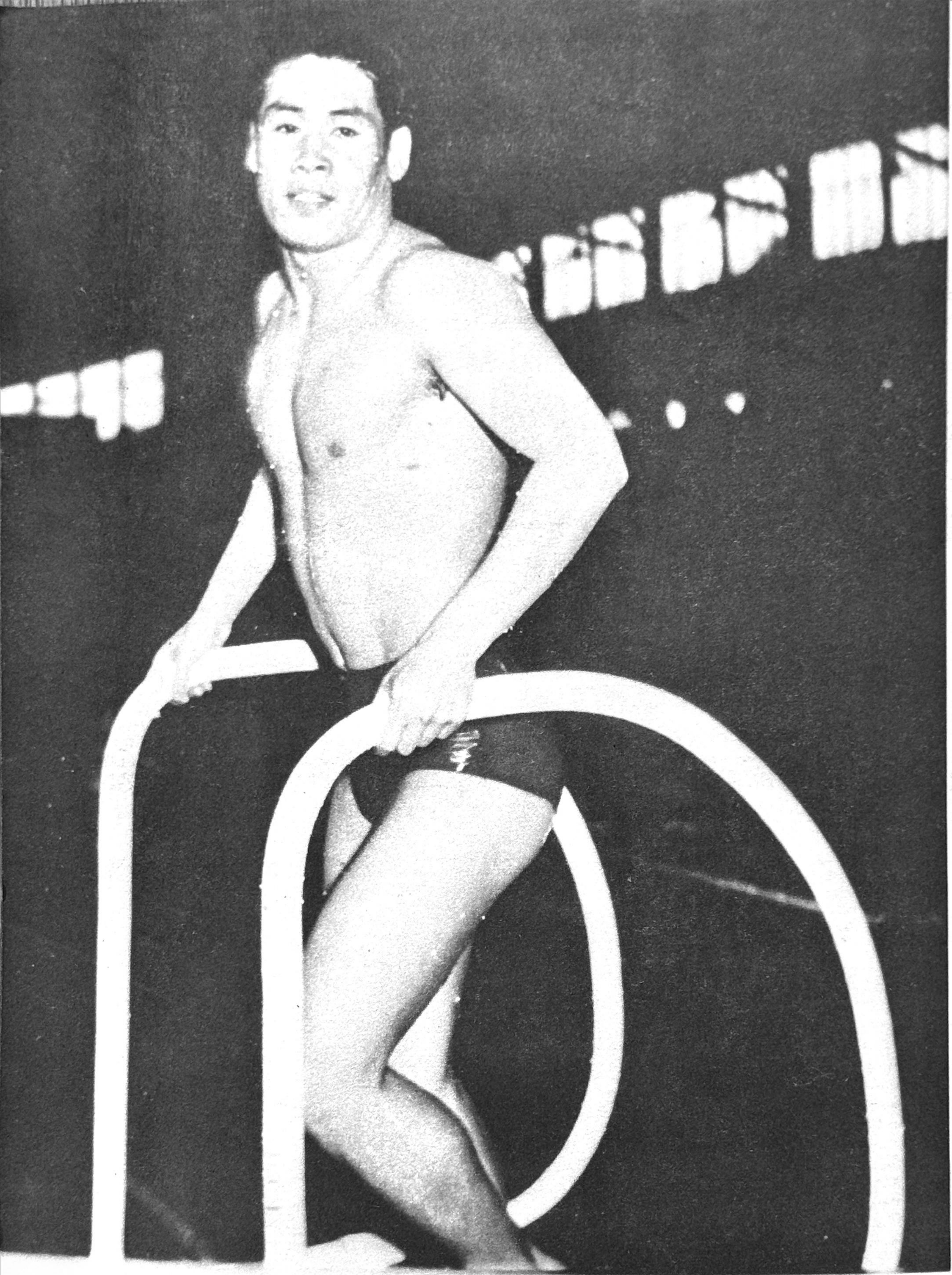
CHINA PICTORIAL

1

1957



CHAMPION SWIMMER, Mu Hsiang-hsiung, holds the national record for the 200-metres breast-stroke with a time of 2 min. 33 sec.

Photographed by Teng Yung-ching

FRONT COVER Dressing up for the New Year
Photographed by Cheng Kuang-hua

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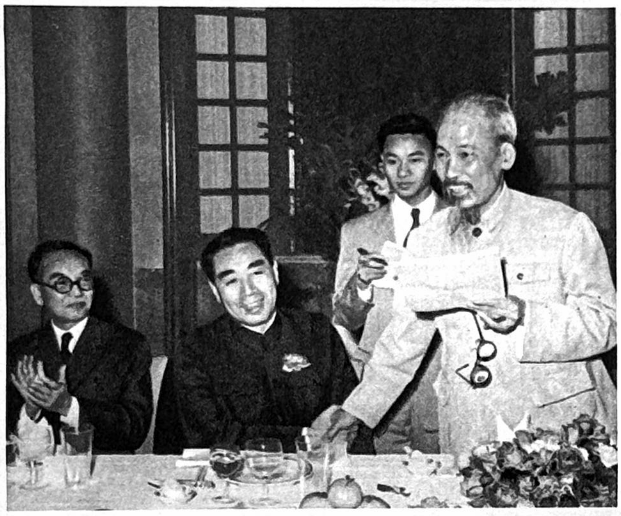
Published monthly in Chinese, Mongolian, Tibetan, Uighur, Korean, English, Russian, German, French, Japanese, Viet-Namese, Indonesian and Spanish



Viet-Nam — November 21. **President Ho Chi Minh of the Democratic Republic of Viet-Nam speaks at the state banquet he gave for Premier Chou En-lai**

Cambodia — November 25. **Here we see Prince Norodom Sihanouk *(right)*, Premier San Yon *(centre)* and Premier Chou at the banquet the Cambodian Government gave for Premier Chou**

Friendly Visits

On November 17, 1956, Premier Chou En-lai left Peking on a visit of friendship to the Democratic Republic of Viet-Nam, the Kingdom of Cambodia, the Republic of India, the Union of Burma, the Islamic Republic of Pakistan, the Kingdom of Nepal and the Kingdom of Afghanistan on the invitation of the governments of these countries. Among those accompanying him were Vice-Premier Ho Lung and Chiao Kuan-hua, Assistant Minister for Foreign Affairs. The Chinese people believe that these visits will strengthen the friendship and cooperation between them and the peoples of these countries.

India — November 28. **Premier Chou En-lai, Vice-Premier Ho Lung and their party are given an enthusiastic welcome when they land at New Delhi**

DR. SUN YAT-SEN

Great Democrat and Revolutionary

Over 1,600 people attended a meeting held in Peking on November 11, 1956, to honour the great democrat and revolutionary. With the government leaders and others on the platform (*above*) are foreign guests from more than thirty countries. *Right:* During a break in the gathering, some former comrades-in-arms of Dr. Sun Yat-sen chat about old times. From left to right: Morris Cohen (a Canadian), Dr. Sun Yat-sen's aide-de-camp; Lin Po-chu; Yeh Kung-cho; and Ma Hsiang, also an aide-de-camp of Dr. Sun

On November 12, a 38-member delegation, headed by Chu Teh, Vice-Chairman of the People's Republic of China and the Central Committee of the Chinese Communist Party, flew to Nanking to pay homage at the Sun Yat-sen Mausoleum. Here we see Chu Teh (*second from right, front row*), and Li Chi-shen (*third from right*), deputy head of the delegation, laying wreaths in front of the statue of Dr. Sun Yat-sen

NOVEMBER 12, 1956, marked the ninetieth anniversary of the birth of Dr. Sun Yat-sen, the great forerunner of the democratic revolution in modern China.

When China was groaning under the yoke of imperialism and feudalism at the end of the nineteenth century, Dr. Sun Yat-sen repudiated the ideas of the Chinese reformists and was the first to advocate the overthrow of the Manchu Dynasty and the foundation of a democratic republic. The national democratic revolution of 1911 led by him put an end to a feudal monarchy that had lasted for more than two thousand years—an immortal achievement in the history of the Chinese revolution.

The 1911 revolution, however, failed to win complete victory for democracy. Dr. Sun Yat-sen carried on a persistent fight against imperialism and feudalism. After the Great October Socialist Revolution, the Chinese working class appeared on the political scene. He came to realize the need to form a revolutionary alliance with the broadest sections of the people and adopted the famous "Three Major Policies": alliance with the Soviet Union, co-operation with the Chinese Communist Party, and support for the workers' and peasants' movement. Under his leadership, the Kuomintang reorganized itself and formed a united front with the Chinese Communist Party in the common fight against imperialism and feudalism. At the same time he redefined his political programme—the Three People's Principles. The Principle of Nationalism was redefined as the struggle for emancipation of the entire Chinese people and for the equality of all nationalities within China; the Principle of Democracy as the establishment of a democratic system shared by all the people; and the Principle of Livelihood as the equal distribution of land and democratic control over capital. In the last years of his lifelong struggle for national independence, democracy and freedom, he laid special stress on the fight against imperialism and repeatedly told his comrades-in-arms: "Unless we follow Russia's example, the revolution that our Party is undertaking can never be successful."

The Chinese people, having completed the democratic revolution left unfinished by Dr. Sun Yat-sen, are now successfully carrying out their socialist revolution. While commemorating this immortal revolutionary and statesman, the Chinese people recall with great respect his inspiring patriotism, his unflagging perseverance in the cause of the revolution and his constant search for truth. His brilliant contributions to the Chinese revolution will live for ever in the hearts of the Chinese people.

Photographed by HOU PO and others

先生誕辰九十週年紀念
RI ULANG TAHUN KE 90 LAHIRNJA Dr. SUN YAT SEN

The anniversary of Dr. Sun Yat-sen's birth was also commemorated in the Soviet Union, Indonesia, India, Burma, Japan, Viet-Nam, Mongolia, Britain and other countries. Here President Sukarno of Indonesia speaks at a commemoration gathering of overseas Chinese in Djakarta

Commemoration stamps were issued, and his selected works and Programme for National Construction were published to commemorate the occasion

Many personal mementoes of historical significance were displayed at an exhibition in Peking on the life of Dr. Sun Yat-sen. The horizontal scroll was written by Dr. Sun on the death of Lenin in 1924. The four Chinese characters mean "Friend of China and Teacher of the People"

國民政府建國大綱
一 國民政府本革命之三民主義
五權憲法以建設中華民國
二 建設之首要在民生故對於全
孫中山選集

News Album

CHINESE DELEGATIONS IN MOSCOW Delegations of the Chinese National People's Congress and the Peking People's Council recently visited the Soviet Union at the invitation of the Supreme Soviet of the U.S.S.R. and the Executive Committee of the Moscow City Soviet of Working People's Deputies. Here the leader and members of the delegations are seen with Soviet leaders. *From left to right:* N. A. Bulganin, N. S. Khrushchov, Hu Tse-ang, K. E. Voroshilov, Peng Chen, Li Chi-shen, Cheng Chien and Chang Po-chun

DALAI LAMA AND PANCHEN ERDENI IN INDIA On the invitation of the Working Committee for the 2,500th Buddha Jayanti, the Dalai Lama, Panchen Erdeni and their party arrived in New Delhi on November 25 for the celebration. Dr. Rajendra Prasad, President of India, and Dr. Sarvapalli Radhakrishnan, Vice President, received the Dalai Lama and Panchen Erdeni on the day of their arrival. *Left:* President Rajendra Prasad (*centre*) and Vice President Sarvapalli Radhakrishnan (*right*) talk with the Dalai Lama. *Right:* President Rajendra Prasad and Panchen Erdeni

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SUPPORT FOR EGYPT

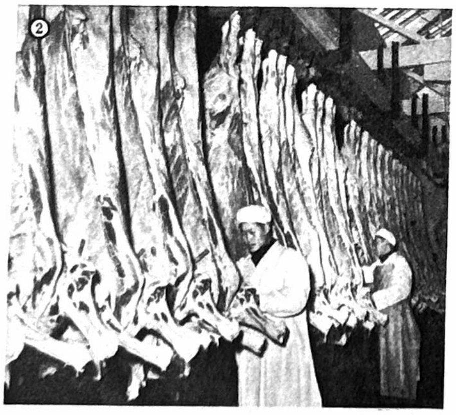
1) The staff of the Egyptian Embassy in China sort out the letters written by Chinese citizens in support of the righteous struggle of the Egyptian people

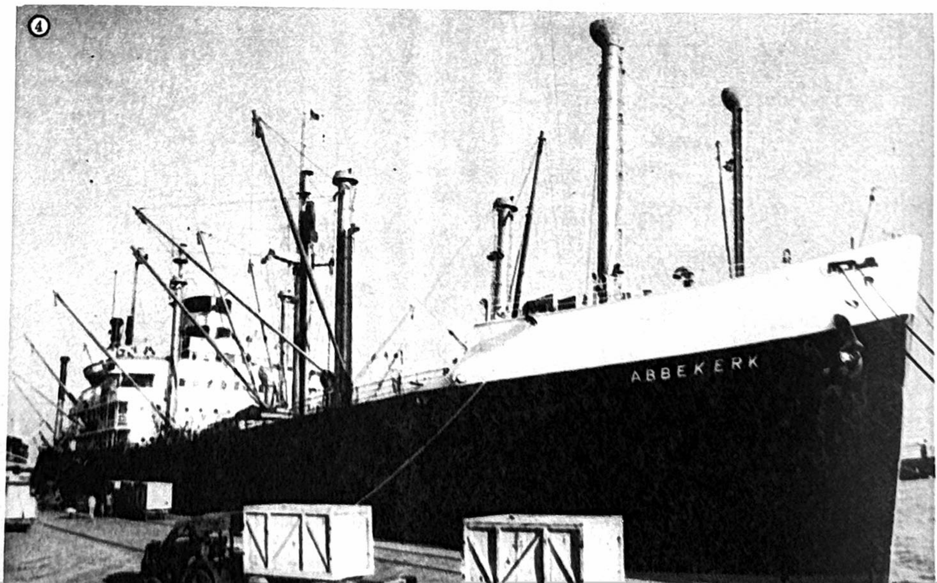
2) Beef and mutton in store in Tientsin being prepared for shipment to Egypt

3) The China-Egypt Friendship Association was formed in Peking on November 10. At the inauguration meeting, Burhan Shahidi, Chairman of the Association, voiced the full support of the Chinese people for Egypt in her struggle against aggression

4) Looms made by Shanghai workers await shipment to Egypt

③
中国埃及友好协会成立
لتأسيس جمعية الصداقة بين الصين ومصر

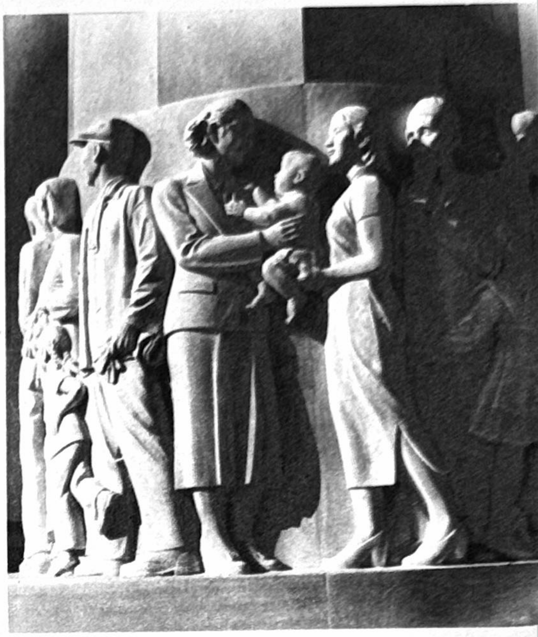




China Celebrates October Revolution Anniversary

CELEBRATION of the 39th anniversary of the Great October Socialist Revolution in Peking

CHINESE AND SOVIET CHILDREN gather together in the Shanghai Children's Palace to celebrate the National Day of the Soviet Union



BAS-RELIEFS on the Sino-Soviet Friendship Monument recently completed in Port Lushun

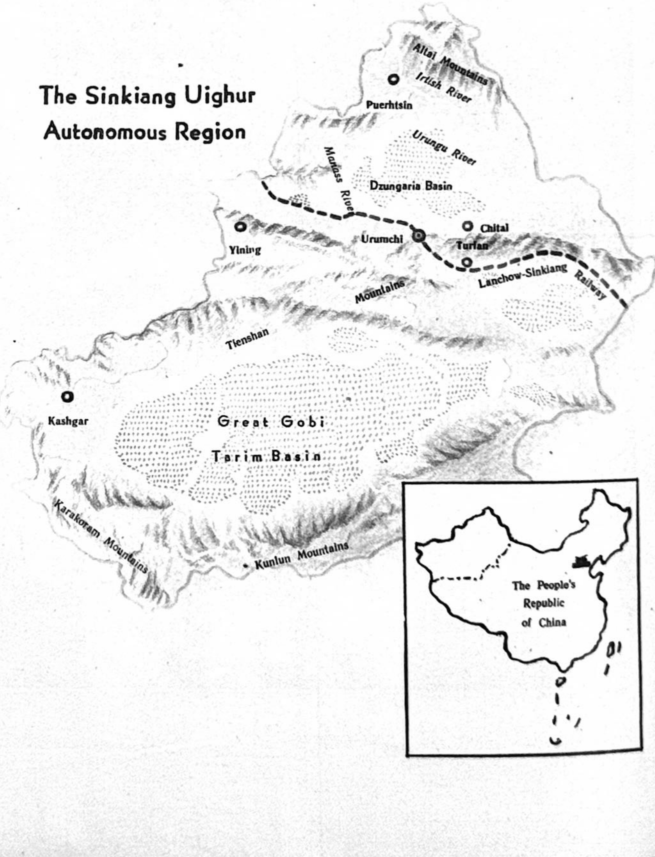
FRIENDLY GREETINGS were given to N. Mordyukova, a member of the Soviet Film Artists' Delegation, when she visited a cinema in Peking during the Soviet Film Week held throughout the country

Exploring the Secrets of Sinkiang

Written by Professor LI LIEN-CHIEH, Head of the Sinkiang Expedition

Photographed by JU SUI-CHU

A rare plant attracts the attention of Chin Jen-chang *(left)*, one of the biologists included in the team



The Sinkiang Uighur Autonomous Region

Altai Mountains
Irtish River
Puerhtsin
Urungu River
Manass River
Dzungaria Basin
Chital
Yining
Urumchi
Turfan
Lanchow-Sinkiang Railway
Mountains
Tienshan
Kashgar
Great Gobi
Tarim Basin
Karakoram Mountains
Kunlun Mountains
The People's Republic of China

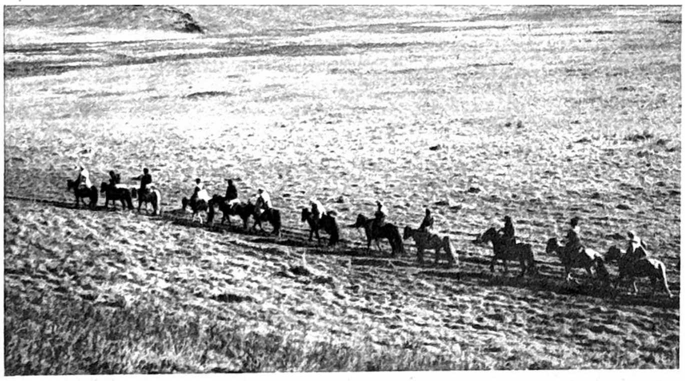
Studying the sand hills

THE Sinkiang Uighur Autonomous Region in China's far-flung northwest forms a sixth part of the entire country. The natural conditions in this area are extremely varied. There is the boundless Great Gobi Desert, the majestic Tienshan, Altai and Kunlun mountains, and the Turfan Basin — noted for its appalling heat. It has long been known that Sinkiang has extremely rich natural resources, but the exact nature and extent of these long remained a mystery, in spite of the efforts of the many early explorers and scientists who travelled in this area before and after the eighteenth century.

After the founding of the autonomous region in 1955, the Chinese Academy of Sciences decided to send an expedition to Sinkiang to carry out an overall survey as part of the long-term plan of national economic development. We set out from Urumchi in July 1956, over fifty of us all told — topographers, soil experts, botanists, entomologists, agriculturalists, and others. Our route took us into the Altai Mountains by way of Chitai and the eastern border of the Dzungaria Basin, down into the Manass River Valley via Puerhtsin, and from there into the Tienshan Mountains. All in all, we covered about 1,800 miles in a period of three months, gathering all sorts of data on the general geographical layout and natural resources of this northern part of Sinkiang.

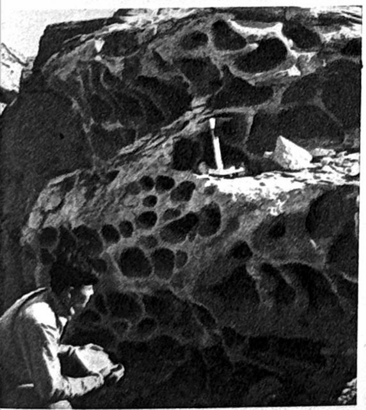
We now know more about things like the formation of the Great Gobi Desert, the biological and climatic features of northern Sinkiang, the effect of the arctic climate on the Altai Mountains, the distribution of plant and animal life at various altitudes, and the lay of the geological strata. We found excellent summer pastures on the top of the Altai Mountains, lush forests half-way up, and vast stretches of arable land at the foot. The clear waters of the Irtish and Urungu rivers promise well for future irrigation and fisheries.

(Continued overleaf)

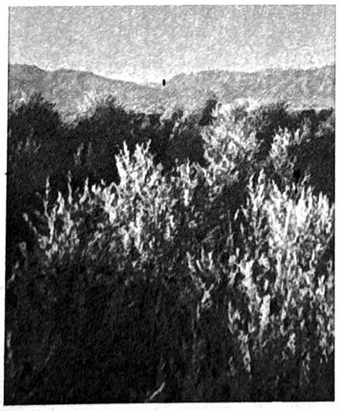


Heading for the Tienshan Mountains

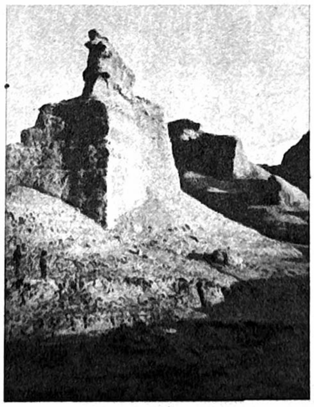
In the mountains



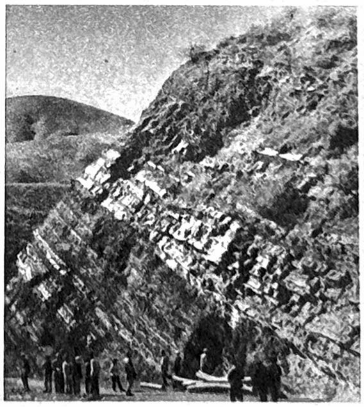
Sandstone, honey-combed by centuries of wind



Wild hemp



Boulders, the result of erosion by water

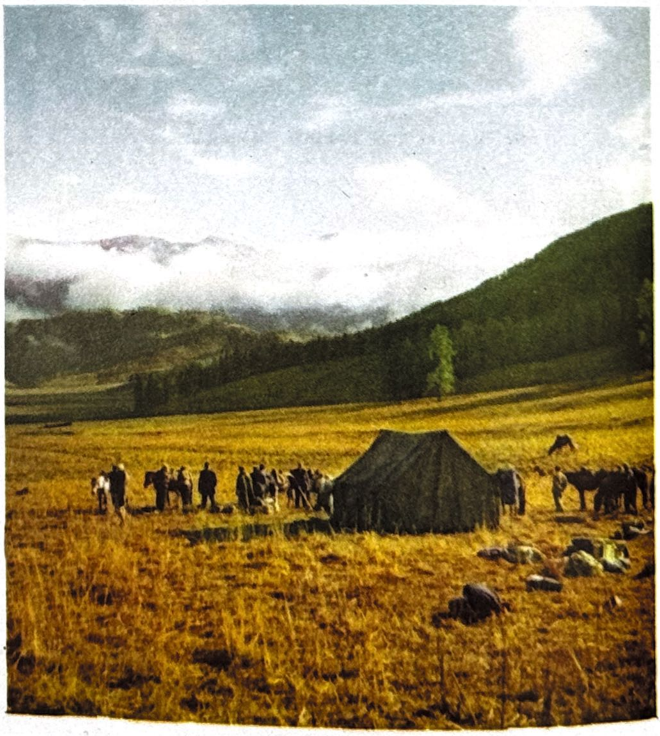


Coal seam

Sorting out specimens

In a virgin forest in the Altai Mountains

Camping on the mountain top

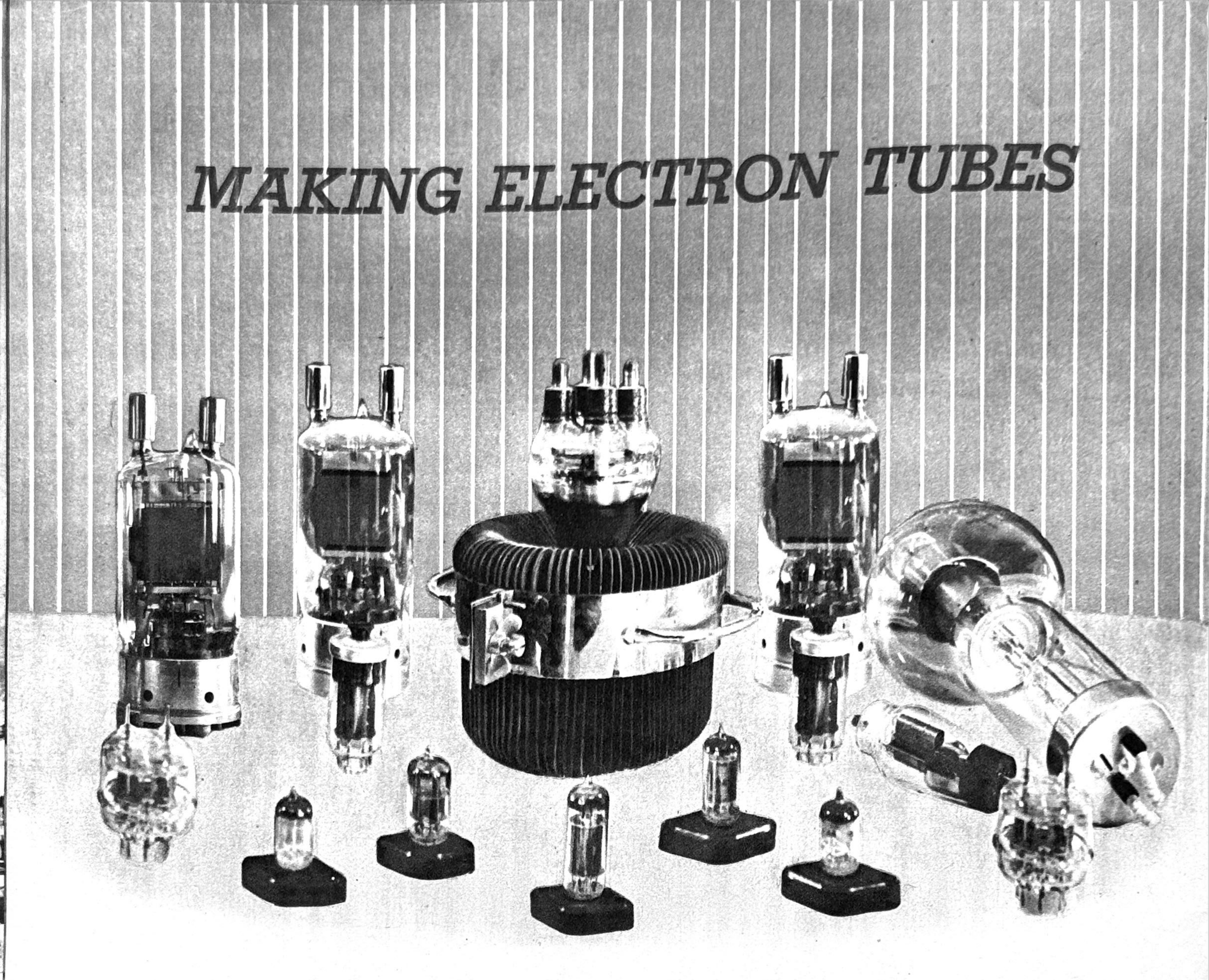


Our travels were not without adventure. Not long after we set out, our lorries got stuck in the sands of the Dzungaria Basin. There was nothing for it but to get out and push, which we did, on and off for the next thirty miles, under the hottest of July suns. In the Altai Mountains, snow might fall unexpectedly at any time of the day or night. While Peking was still in mid-summer, we were already wearing fur-lined coats on the Chingkeli Mountain. The mountain paths were deep in snow. This, combined with strong winds and hailstorms, made it pretty hard going, even for the camels. Here, we had to make our way hand in hand in single file following the footprints of the person in front. Yet no matter how gruelling the journey, as soon as our bonfire was lit for the night and we looked over the specimens we had collected during the day, we were so elated with our finds that fatigue was soon forgotten.

Our work for 1956 has come to an end. And now we are beginning to prepare for our next expedition — one of several we mean to undertake during the next few years so as to fully reveal the long-held secrets of nature's treasure-house in the heart of Asia.

By the Kanaisze River

MAKING ELECTRON TUBES



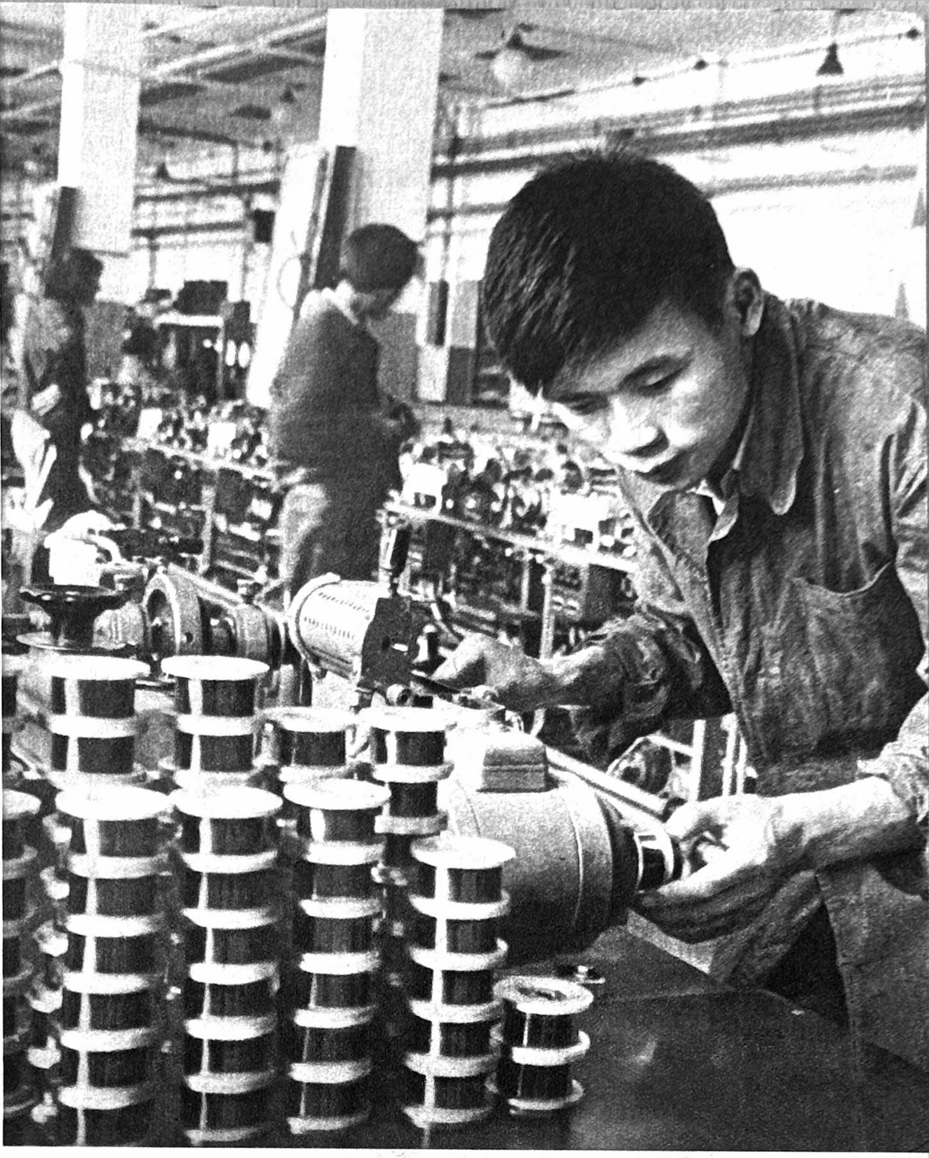
Assembling miniature electron tubes

Samples of the finished tubes are put through a 500-hour life test

Photographed by NIU WEI-YU and YUEH KUO-FENG

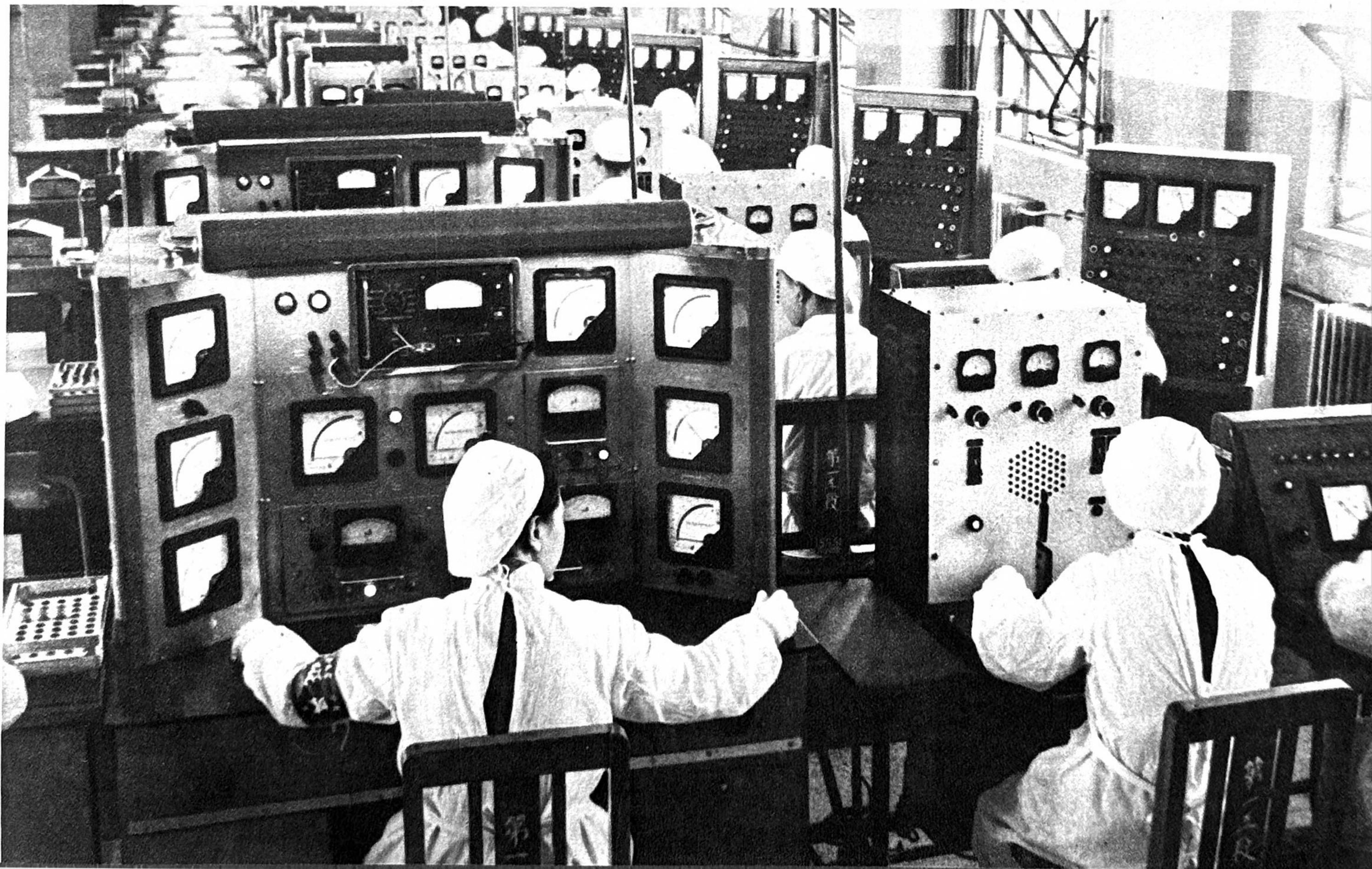
NOT many people could give you a clear answer to the question, "How many uses can an electron tube be put to?" But in fact this small item is the nucleus of the wireless industry, which in turn is essential to automation, remote control, the manufacture of electronic computers and the use of atomic energy for industry. At one time, China's output of these small but important products was negligible. Today, however, a fine new factory in Peking is turning them out in large quantities, and not only of one type, either. Ten came into production on October 15 and many others will follow.

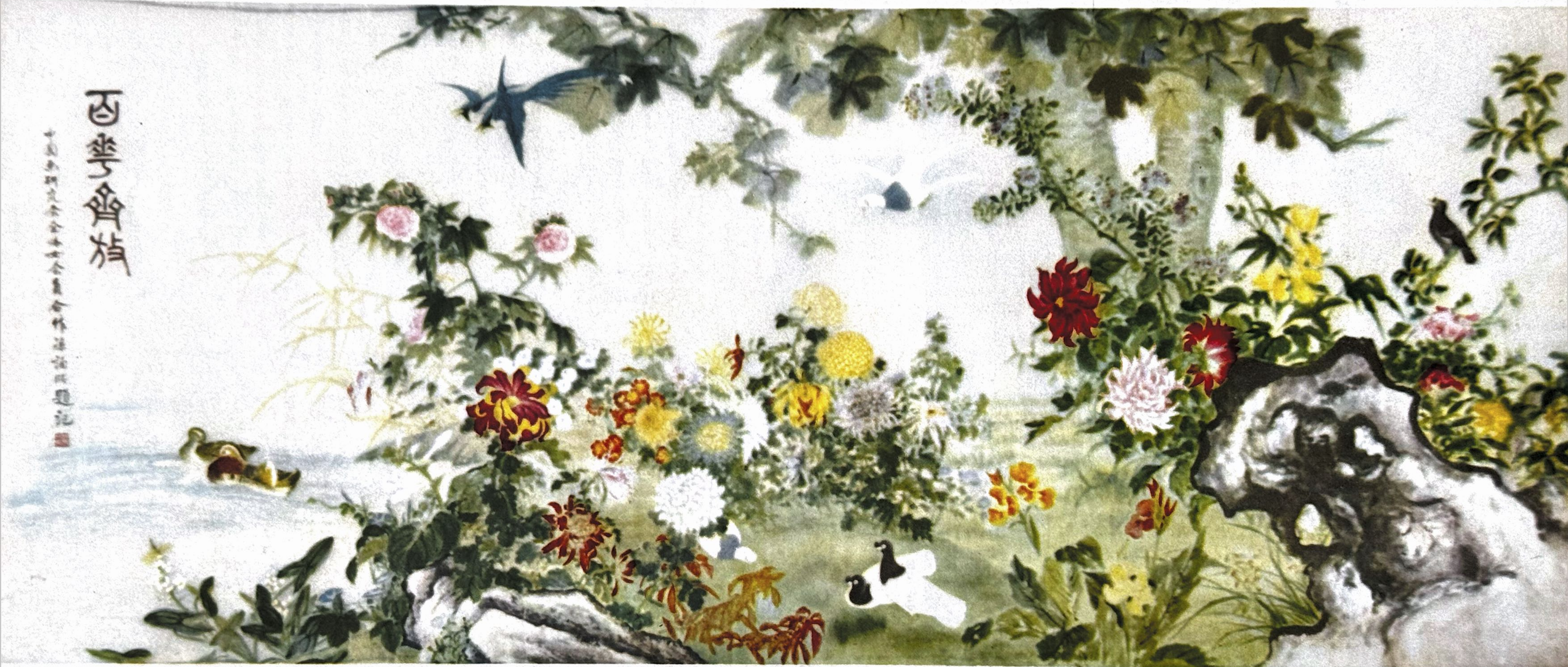
The manufacture of electron tubes is exceedingly intricate, involving thousands of different materials. The smallest tube, no bigger than your thumb, can be assembled only with the aid of a microscope. Complete cleanliness is the rule of the workshops. The air must be free of dust and the workers must wear immaculate white overalls. Some processes call for rubber gloves. The finished tube is put through a series of tests against shock and sudden changes in temperature, besides being closely examined for flaws.



Turning out fine tungsten filament. It is one-seventh the thickness of a hair

Checking up on the final product

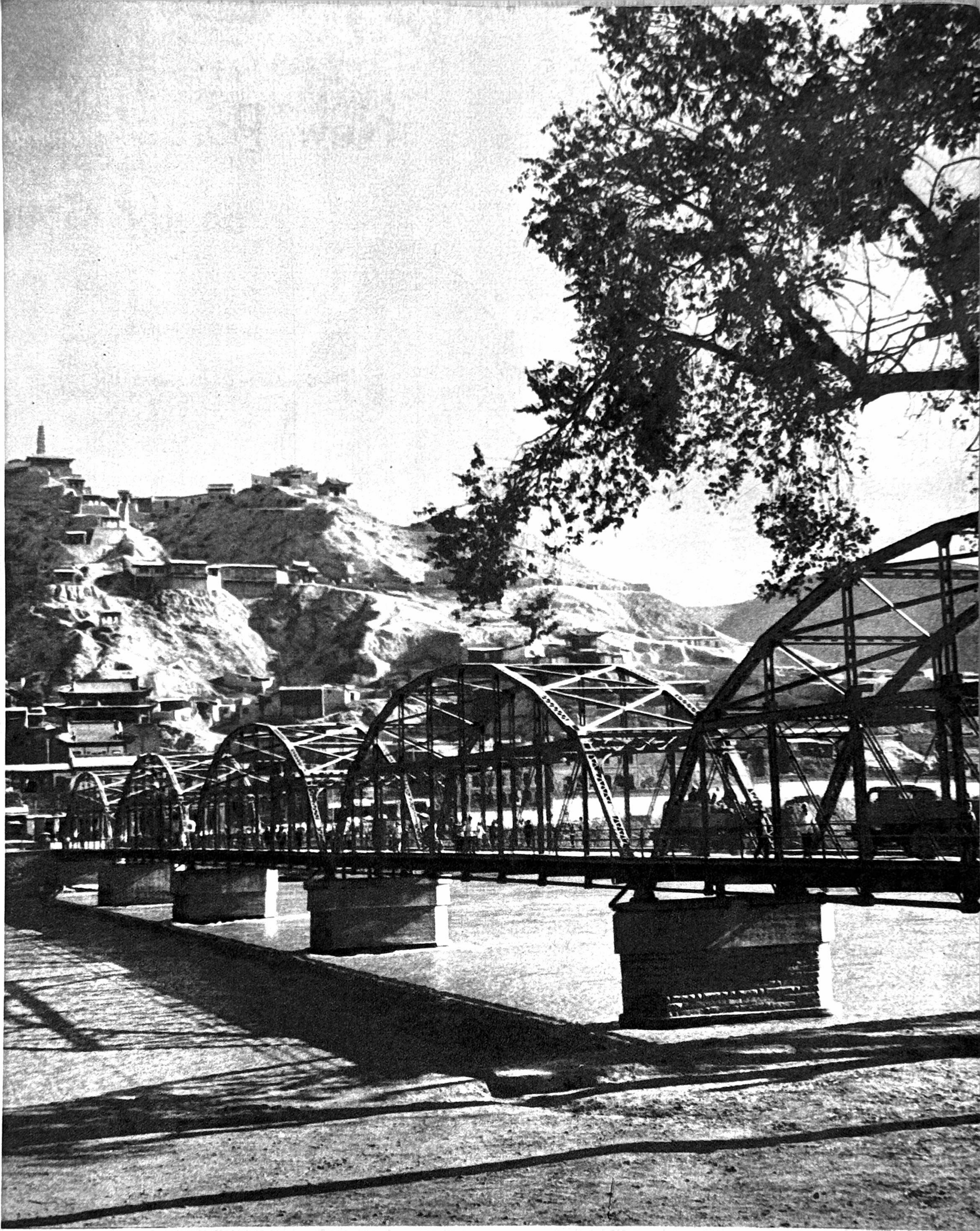




(Size of original: 10 ft 11½ in. × 4 ft 8½ in.)

"Let Flowers of Many Kinds Blossom"

THE painting reproduced on this page is the collective response of 64 artists — all of them women — to the call of the Communist Party for free competition in art, literature and science, summed up in the words: "Let flowers of many kinds blossom, diverse schools of thought contend!" This policy, designed to foster a flourishing art, literature and science, has been enthusiastically greeted in intellectual circles. Right: Some of the artists at work.



The Yellow River Railway Bridge, Lanchow. On the far side is the White Pagoda Hill

Photographed by Hsieh Sze-chun

New Port on the South

Written by SUN HUI-CHING

Photographed by LU HSIANG-CHUAN

The deep-water wharf

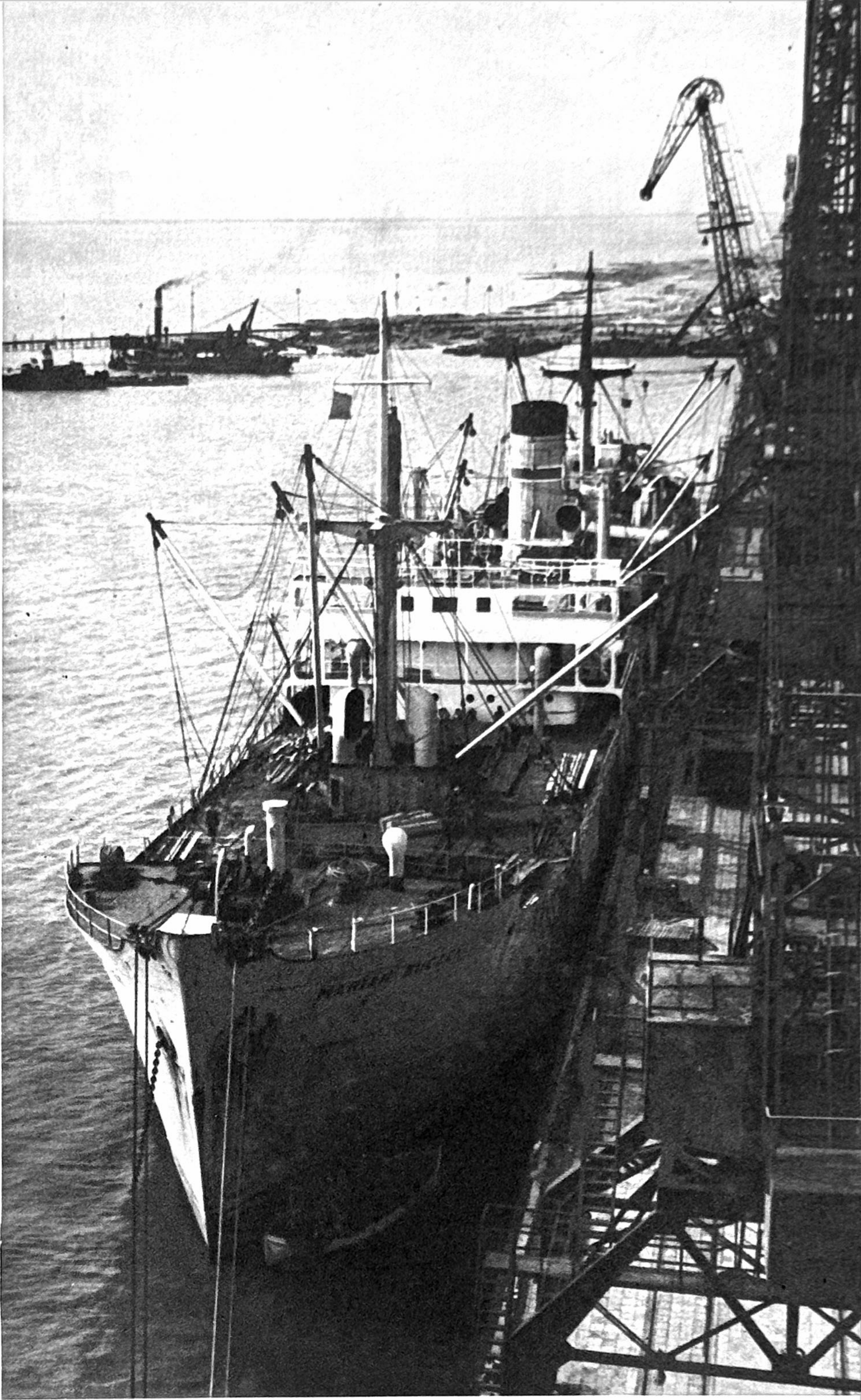
China Sea

A NEW trade door on to the sea is being opened in South China. Here, in the beautiful coastal city of Chanchiang on the Leichow Peninsula, which juts out into the South China Sea facing Hainan Island, a new port is taking shape.

Work on the new port began in July 1955 and a fine deep-water wharf now takes the place of the former ramshackle structure. It will not be long before other wharves take their place beside it.

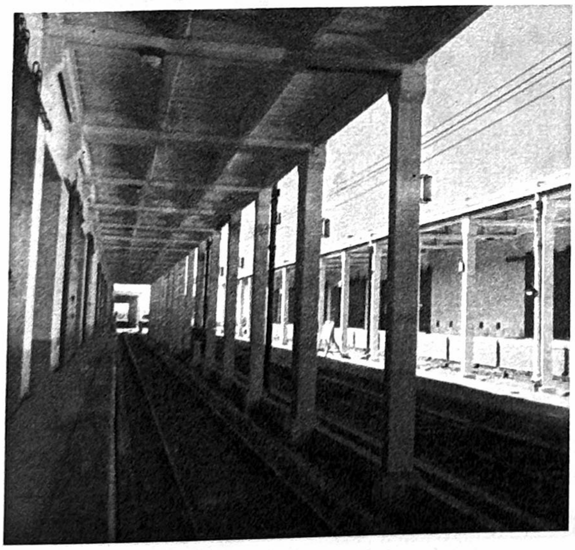
Ships of up to ten thousand tons will be able to berth alongside the wharves, which will be complete with mechanical equipment for loading and unloading and warehouses and roofed-in storage space so that cargo can be cleared in wet weather.

The port has the further advantage of being linked with the main trunk lines of China by the new Litang-Chanchiang Railway. It is the nearest touching point for ships from Europe and South-east Asia.

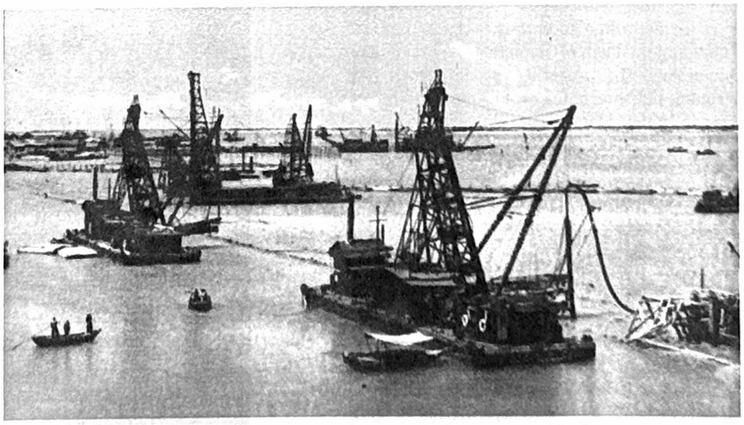


The *Marian Buczek*, a 10,000-ton freighter from Poland, is berthed alongside the new wharf

Roofed-in storage areas attached to the warehouses



One of the new wharves under construction



A Nice Cup of Tea

Photographed by CHENG KUANG-HUA

"Book of Tea" by Lu Yu

Written by HUANG MIAO-TSE

WHEN you settle into your chair at the end of a day's work, a cup of tea makes excellent company. As the old Chinese saying has it: "A cup of tea refreshes your spirit and revives your energy a hundredfold."

It is hardly possible to imagine life in China without tea, for tea-drinking is a national institution. When several friends gather together of an evening and the host passes around the tea, friendship seems to flower and the conversation fairly flows.

Tea has been known in China for two thousand years. In 780 A.D., a Chinese scholar by the name of Lu Yu wrote his "Book of Tea," a most erudite study of the history of tea-drinking in China from ancient times to his own day. It was the fruit of a life-time of research.

From then on, the art of tea-drinking became steadily more refined, as the more discriminating taste of later eras brought about a greater variety of blend, more varied designs in tea sets, and different methods of infusion.

There are several main classes of tea — unfermented or green; fermented or black; semi-fermented or oolong; brick-tea (that is, tea pressed into the form of a brick after being steamed); and flower-scented tea, where the petals of white jasmine, *Chloranthus inconspicua*, rose and the like are mixed among the tea-leaves. These are further graded according to variety, place of production and method of manufacture, which are numerous. In general, people near the tropics like green tea, while those in colder zones prefer black. The natives of Kwangtung and Fukien provinces, and also many overseas Chinese, are fond of oolong tea; the minority people in the border regions like to drink the astringent brick-tea. The residents of Peking are particularly partial to flower-scented tea.

In ancient China, it was the custom to boil the leaves when making the tea. But the resulting beverage was so astringent, it was necessary to add salt, spice, peppermint, dates and other concoctions to render it palatable. Modern custom conforms to general practice in other parts of the world. The tea is prepared by simply pouring boiling water on the leaves. This, of course, is the best way to bring out the full qualities of the particular tea — its fragrance, flavour and colour. A cup of Lungching made this way, for instance, will delight you with its lovely green colour, airy fragrance and a flavour, at once astringent and sweet, that is difficult to describe. While a cup of black tea, the colour of deep amber, with a heady, sweet flavour, is quite another experience.

Tea connoisseurs can usually distinguish between a pot of tea that has been brewed from spring water, and one prepared from rain or well water. Lu Yu had something to say on this. "Spring water," he said, "is excellent, rain water is good and well water bad." Nowadays, people in the towns mostly use tap water. It is only in the rural areas south of the Yangtse River that the traditional method of using rain water and melted snow still prevails. It is said that rain water or melted snow brings out the true flavour of the tea.

In China, there is also an endless range of designs in tea-cups, tea-pots and the small pottery charcoal stoves that are used for boiling the tea-kettle. In fact, China's pottery and porcelain industry is closely connected with the tea-drinking habit. The "Blue Porcelain" tea sets turned out by the kilns of Chekiang Province during the Tang Dynasty (618-907 A.D.) won high praise among the people of that time; today, there is no more popular tea-pot than the simple earthenware one of Yihsing County, Kiangsu Province. The choice of tea-pot and cups, of course, varies according to the type of tea and the method of infusion.

In the parks, you will see people sitting in the open-air tea-houses, even on chilly days

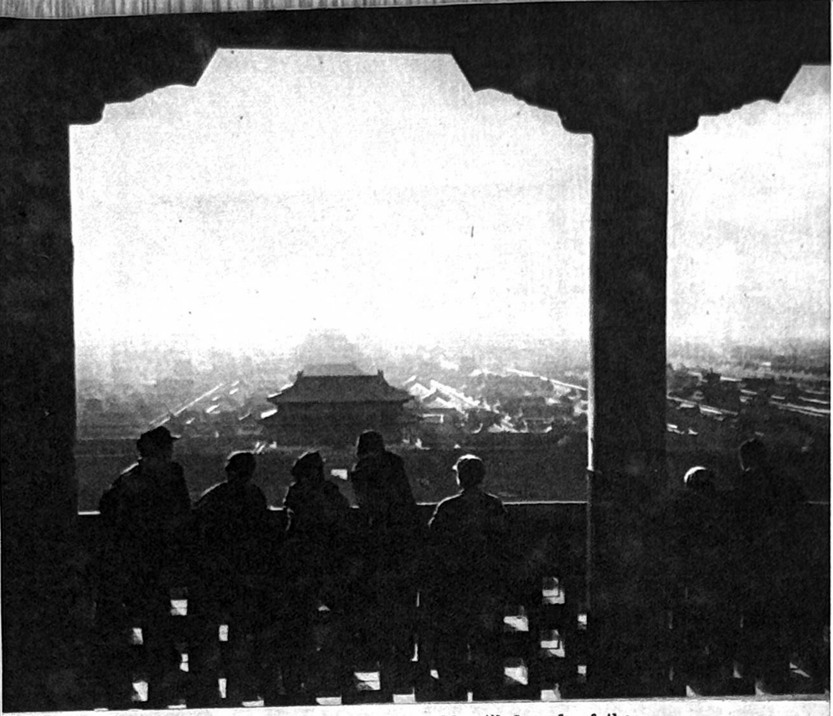
Charcoal stove for boiling the tea-kettle

Pot and cup for oolong tea

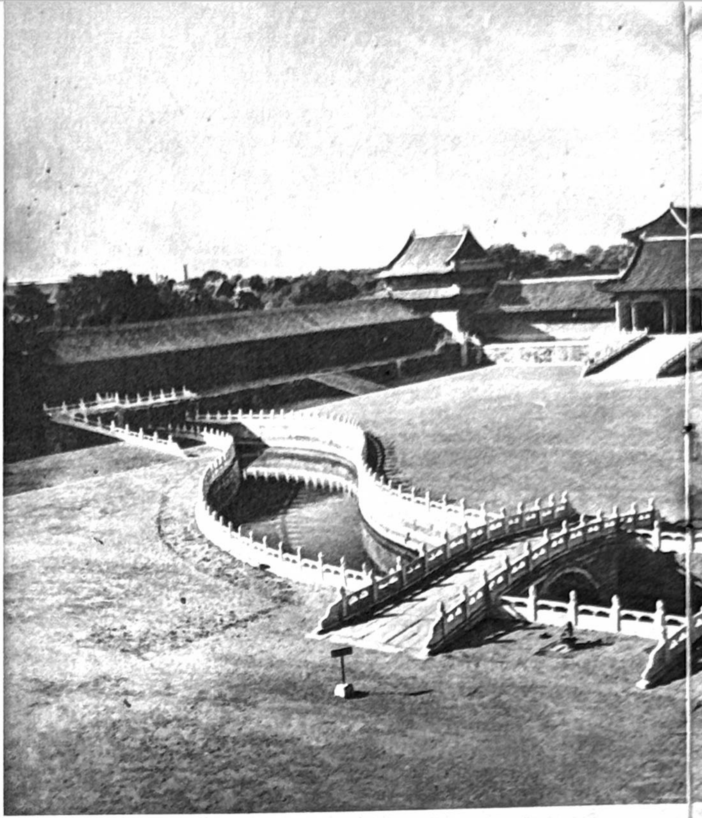
Connoisseurs like to rinse the tea leaves in lukewarm water before infusing them

Tea is served on all occasions, whether business or social

KEEMUN BLACK TEA
祁門紅茶
中國茶業公司



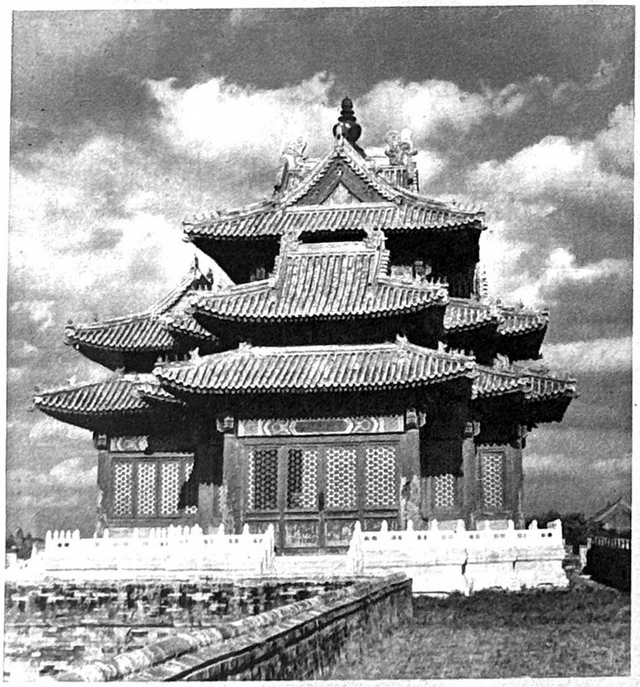
LOOKING OVER the golden-tiled roofs of the Imperial Palaces from the nearby Coal Hill Park



Peking's Imperial Palaces

Written by SHEN TSUNG-WEN
Photographed by AO EN-HUNG

GOLDEN-TOPPED TOWER, one of the four placed at the corners of the Forbidden City



PEKING has long been famed for its outstanding examples of ancient oriental architecture, like the Temple of Heaven, Summer Palace and others. Each of these is built in its own unique style, but all combine to form a cohesive whole with the general plan of the capital. In the heart of Peking stands the Imperial Palaces of the Forbidden City, now one of the world's famous museums of history and art.

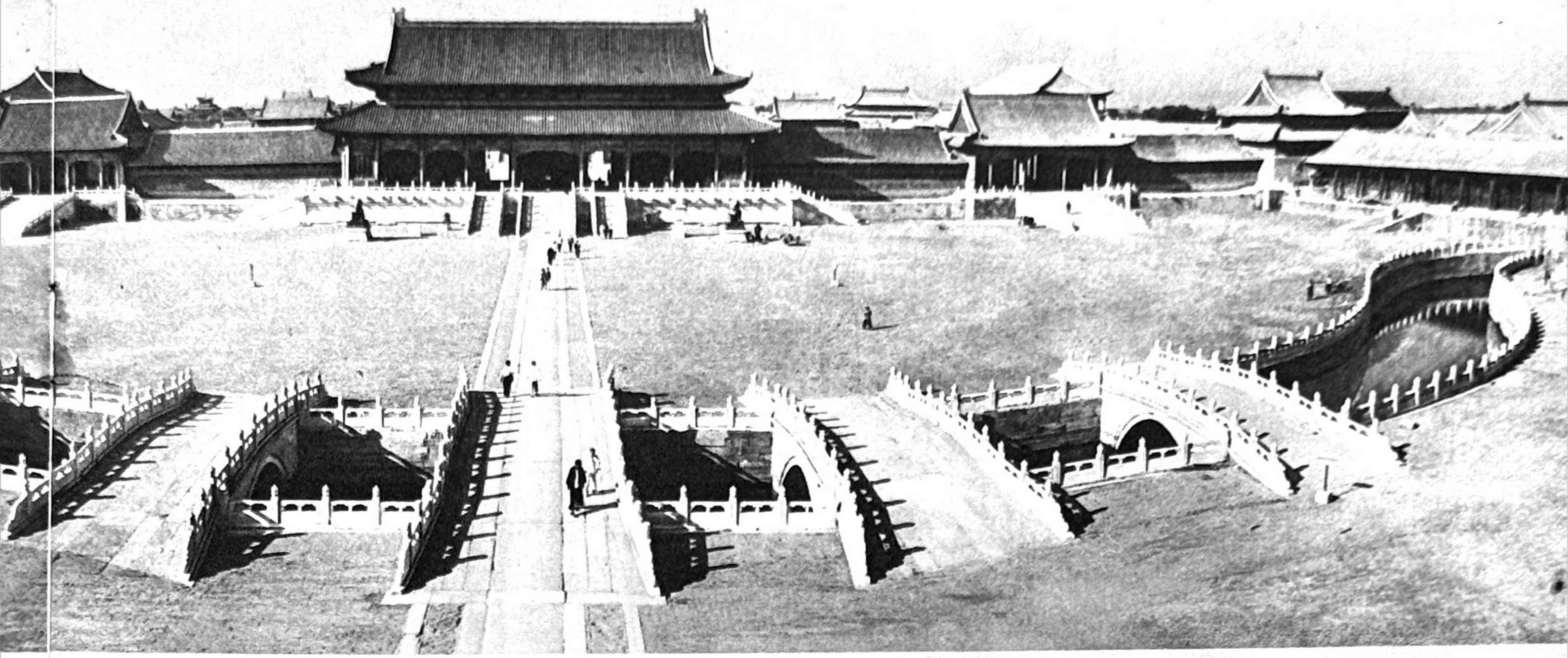
Let us pass through Tien An Men (the Gate of Heavenly Peace), whose majesty and beauty are so well known to the world. Before us lies a tree-lined walk, leading to Wu Men (the Meridian Gate), the southernmost entrance to the Forbidden City. The city itself is rectangular, surrounded by walls with four gates to the east, west, north and south, and towers at each corner.

The Meridian Gate is an imposing structure, with three tunnel gates passing beneath a long hall. Two long verandas lead off on either side to four square golden-topped towers. During the Manchu Dynasty (1644-1911), bells and drums used to sound from these towers to indicate that the emperor was about to hold audience.

Pass through the gate to a great courtyard, with five marble bridges over the stream that winds from east to west. Beyond the stream is the stately Tai Ho Men (the Gate of Supreme Harmony), guarded by a pair of giant bronze lions. On the far side lies another huge courtyard, with three big halls, one behind the other. These are the main buildings of the Imperial Palaces.

Tai Ho Tien (the Hall of Supreme Harmony), lofty and massive, was once the throne-room of the emperors. It was here that they handled the affairs of state. Double-tiered and with bronze decorated doors and ornately carved windows, it towers above a marble terrace surrounded by three rows of marble balustrades. On the terrace itself stand beautiful ancient bronzes: cauldrons, cranes, turtles, compasses and ancient measuring instruments.

Behind this again are two more halls, Chung Ho Tien (the Hall of Complete Harmony) and Pao Ho Tien (the Hall of Preserving



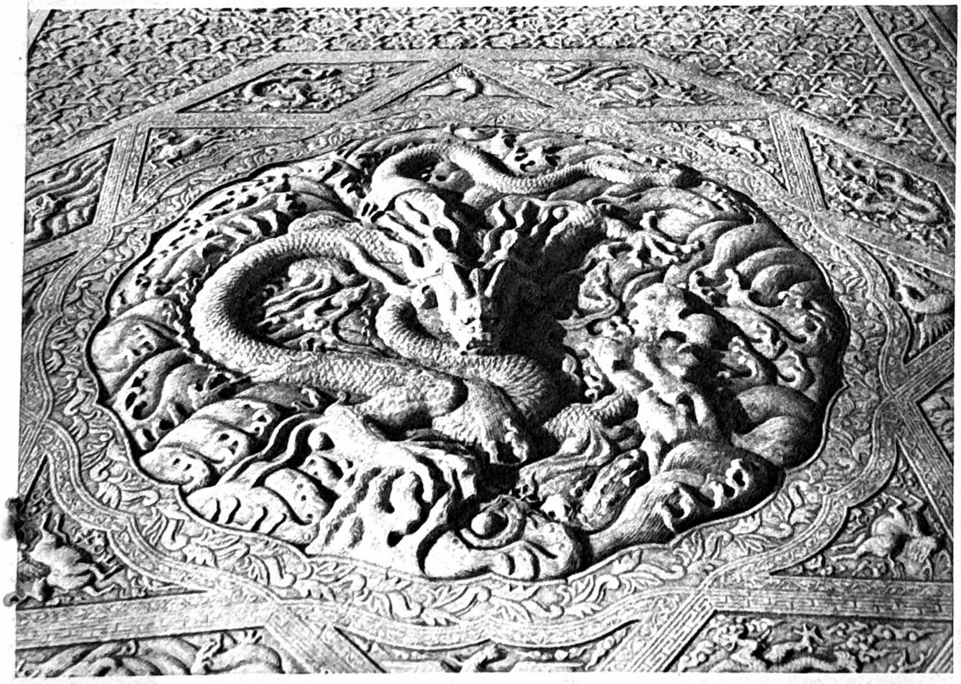
BEYOND THE FIVE MARBLE BRIDGES CROSSING THE STREAM LIES THE STATELY TAI HO MEN (THE GATE OF SUPREME HARMONY)

Harmony).

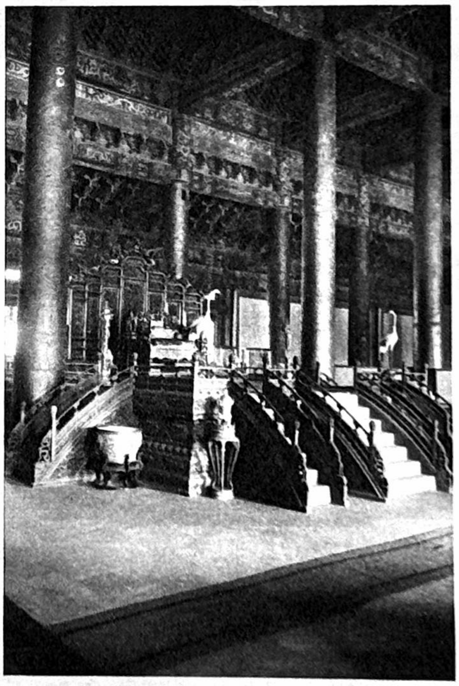
Passing beyond these, we come upon an exquisite little gate, flanked by a delightful wall of yellow-glazed bricks, which looks as new as when it was built over two hundred years ago. Inside the gate are three large halls: Chien Ching Kung (the Palace of Heavenly Purity), the personal apartment of the emperors during the early period of the Manchu Dynasty; Chiao Tai Tien (the Hall of the Union of Heaven and Earth), with its beautiful ceiling designs; and Kun Ning Kung (the Palace of Earthly Tranquility). To the east and west of the three halls are six palaces, all imperial family residences.

In the northernmost part of the Imperial Palaces is the Imperial Garden. Less than fifty years ago it was the preserve of the court circles who enjoyed themselves here, drinking wine or tea, lingering among the flowers or watching the moonlight. But now the ordinary people who visit the palaces often finish off their tour with a short rest in the peaceful atmosphere of the garden, among the many rare flowers and ancient trees, several of which have seen the rise and fall of both the Ming (1368-1644) and Manchu Dynasties.

STONE CARVINGS like this decorate the steps to many of the gates and halls

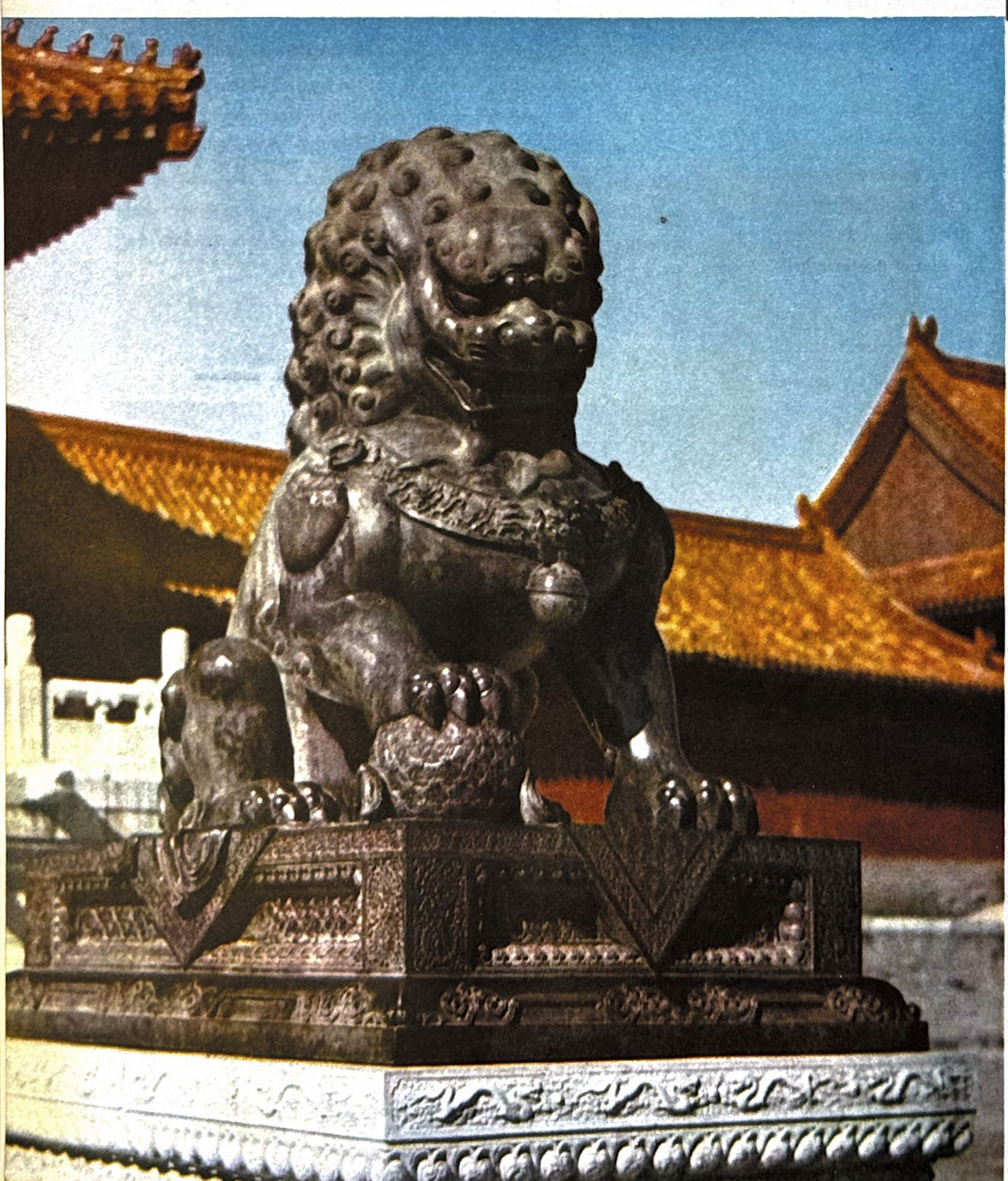


LOFTY THRONE-ROOM, where imperial rulers held audience



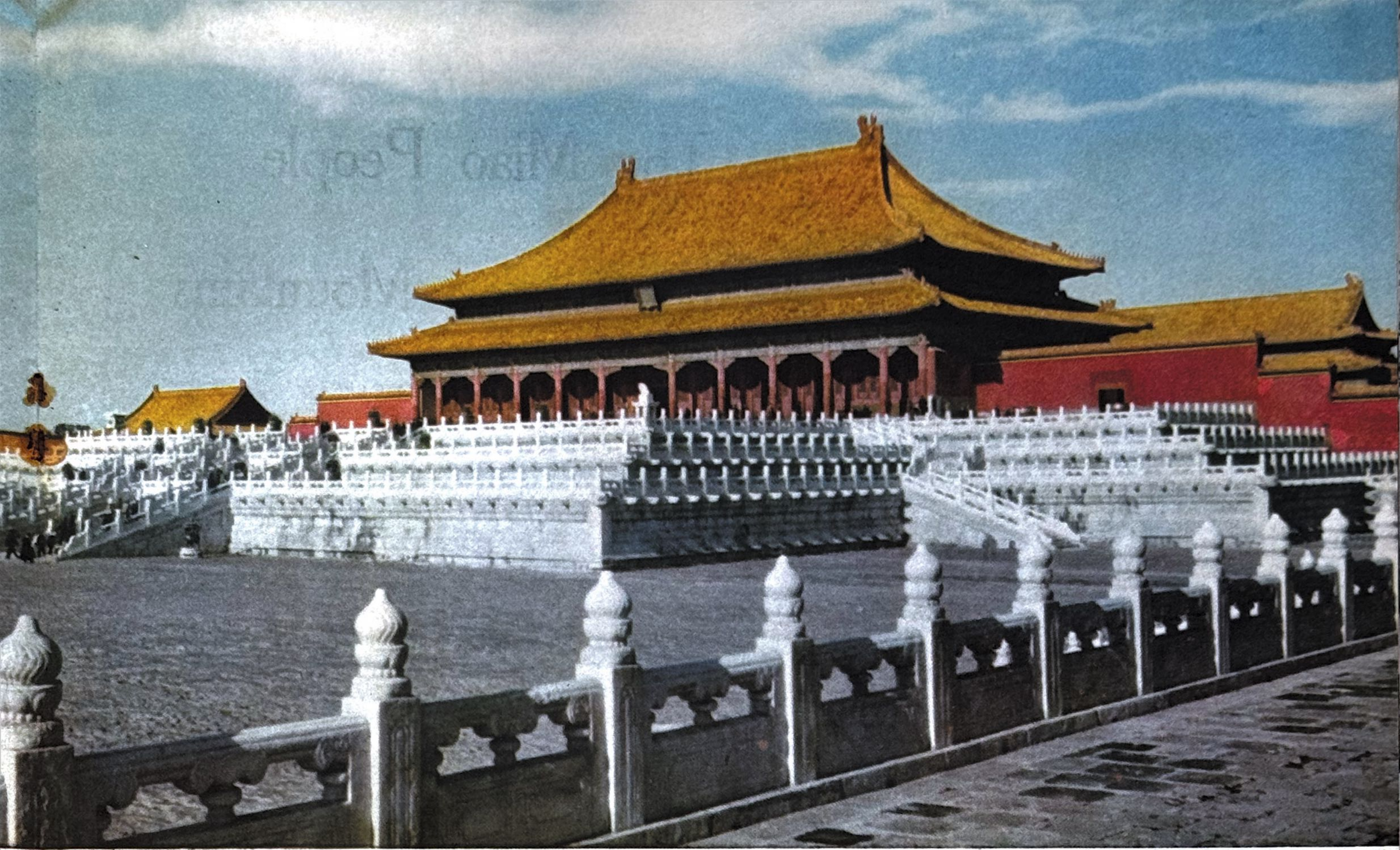
ANCIENT TREES in Imperial Garden cast welcome shade for visitors

BRONZE LION, ONE OF THE TWO GUARDING THE ENTRANCE TO THE GATE OF SUPREME HARMONY



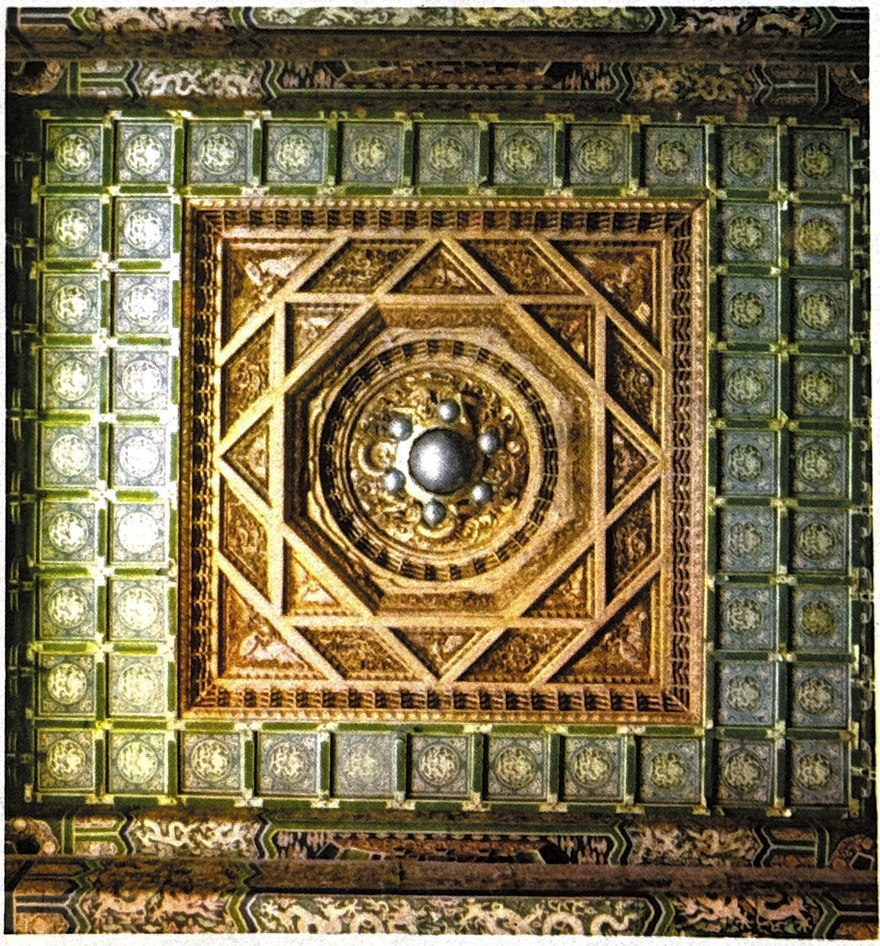
MASSIVE SPLENDOUR OF THE HALL

PILLARS of the Hall of Supreme Harmony are decorated with golden dragons



LL OF SUPREME HARMONY RECALLS IMPERIAL POMP OF BYGONE DAYS. IT WAS HERE THAT THE EMPERORS HANDLED THE AFFAIRS OF STATE

ORNATE CEILING in the Hall of Supreme Harmony retains its original brilliance



The Miao People of the Tamiao Mountains

Photographed and written by LU HSIANG-CHUAN

Clearing waste land

Timber-rafting against a background of lush forests, a typical scene of the Tamiao Mountains

Singing a folk song

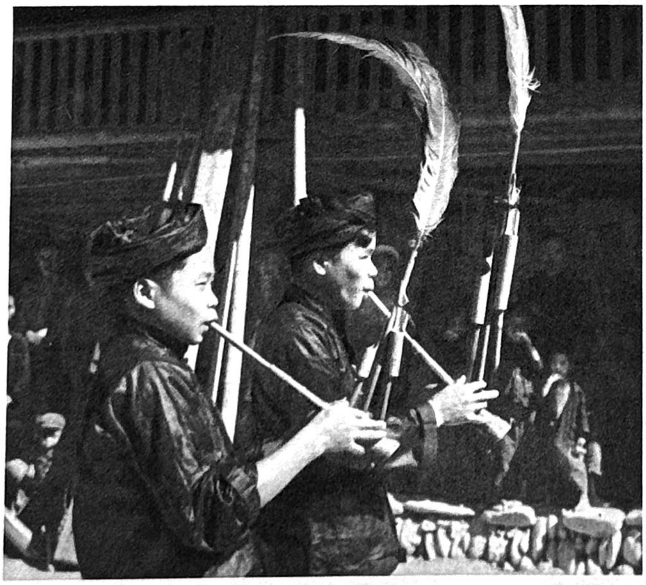
Setting out to gather wood

IN a land of mountains and rivers — the region of the Tamiao Mountains in the northern part of Kwangsi Province — live a large group of one of China's minority peoples, the Miaos. In these lovely surroundings, they have recently established their own autonomous county. The thick fir forests that clothe the peaks of the region stand witness to the industry of this hardy mountain people and their centuries of tree-planting. Today, these rich stocks of timber provide their main source of livelihood.

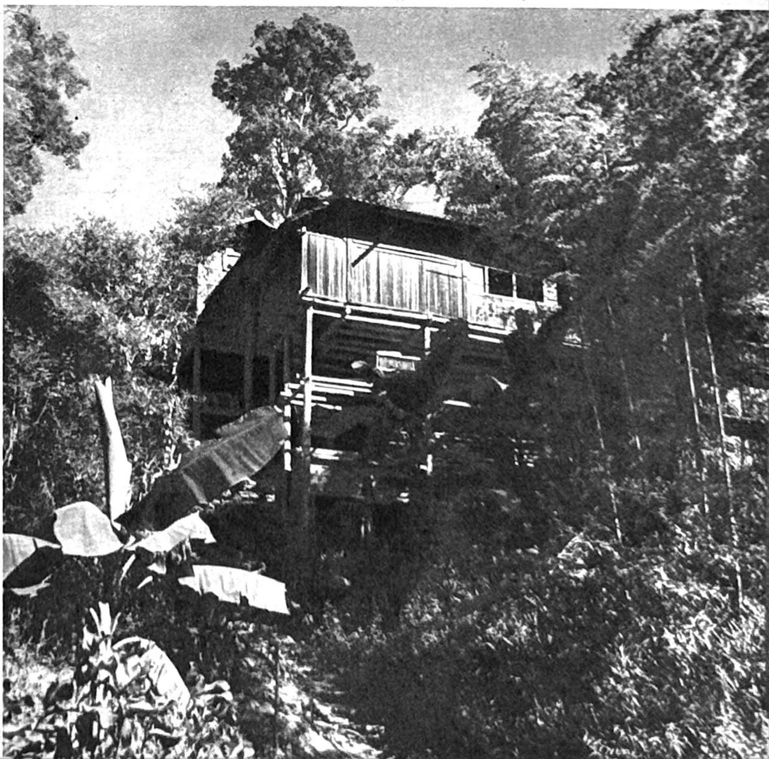
For many years, the lack of roads and good waterways was a serious hindrance to trade. In fact, apart from a few basic necessities like oil and salt which the local people got in exchange for their timber, they hardly knew what a shop-bought article was. Practically everything they used and wore had to be made by hand. Over the past few years, however, road-building and river-dredging have improved the situation, and all sorts of consumer goods are now penetrating the area. Every village has its own telephone, its own school, and most of the people have joined producers' co-operatives.

The Miao people are fond of singing and dancing. They like to sing as they work, whether it is cutting timber, ploughing the land or washing clothes by the river. During their folk festivals, you will see groups of a hundred or so young men and girls passing through the villages, the girls dressed in their colourful best and dancing to the music of the reed-pipes. And when the young men go a'courting, torch in hand of a winter's evening, they tuck their reed-pipes under their arm to accompany the part-songs they will sing with the chosen girl.

Piping in the dancers



Most of the houses are like this, made of bamboo

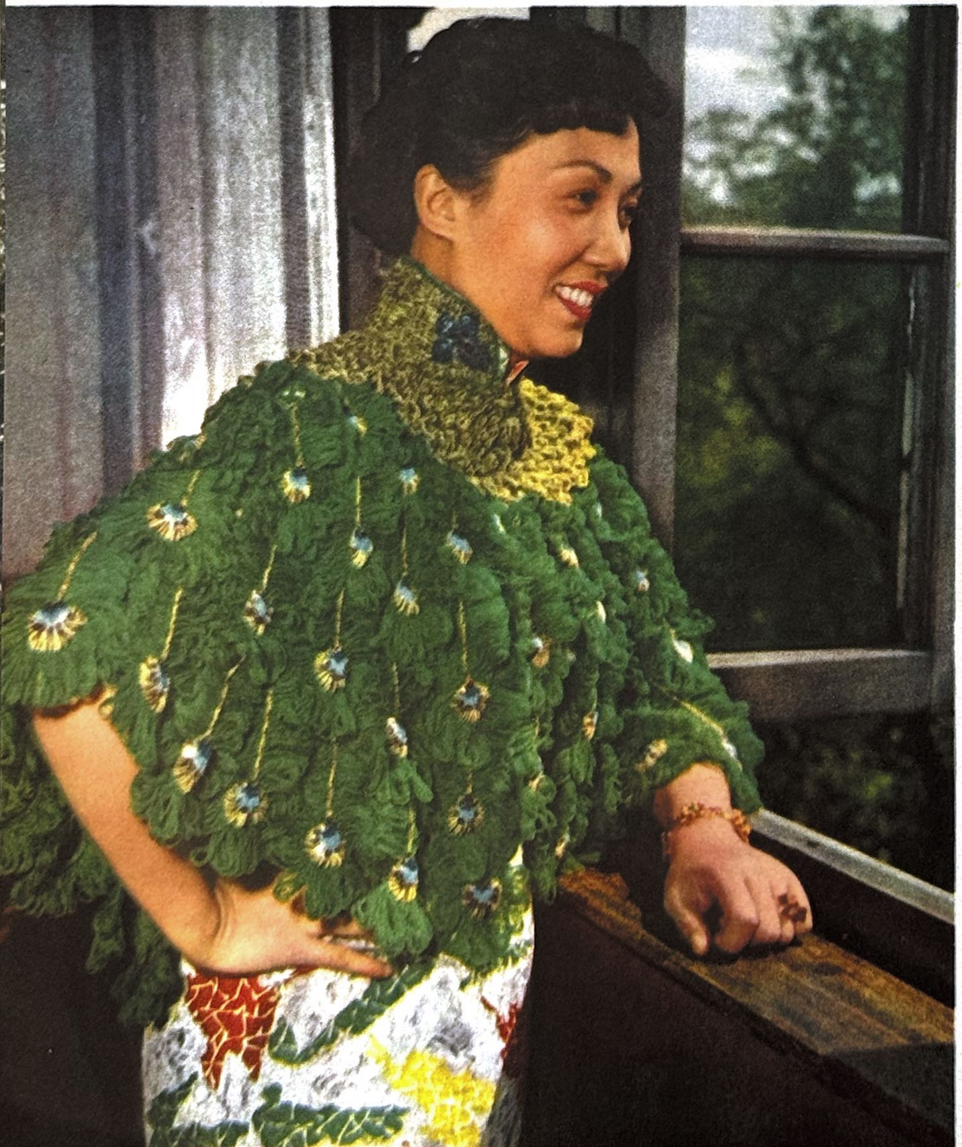


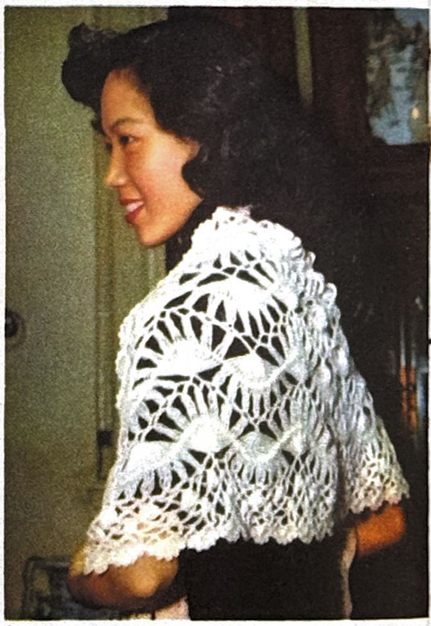
Two Needles and a

Feng Chiu-ping, of Shanghai, is as skilled with her knitting needles as with her crochet-hook

秋萍
1949
絨綫棒針
花式編結法

Shoulder cape in peacock-feather stitch, one of her many original creations





Warm, but elegant—a shawl in fan-flower stitch

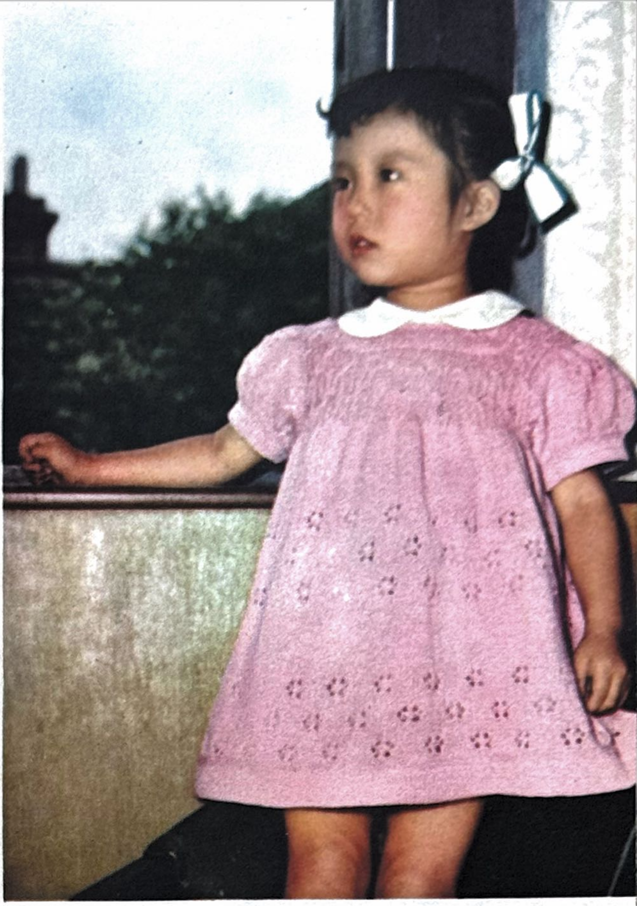
Ball of Wool

Photographed and written by **KAO SHENG-KANG**

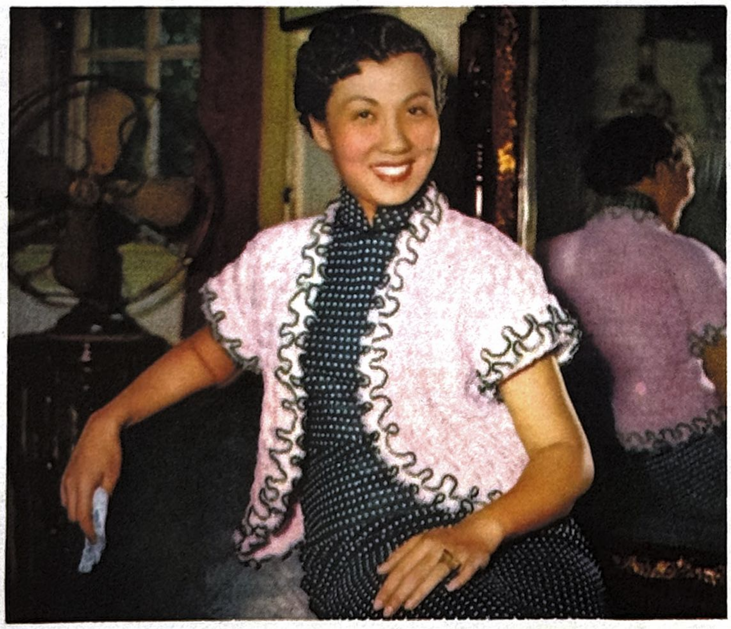
"PEACOCK Displaying its Feathers" is a traditional pattern found on many works of art in China. But it was Feng Chiu-ping who first applied it to knitting, in the first place to a shoulder cape, the one shown in the left-hand corner below. In the course of creating the pattern, she studied the movements of the peacock and gleaned inspiration from old embroideries and opera costumes. It took her two months to make — but the final result was worth it.

In delightful colours, the cape glistens here and there as though woven from actual peacock feathers.

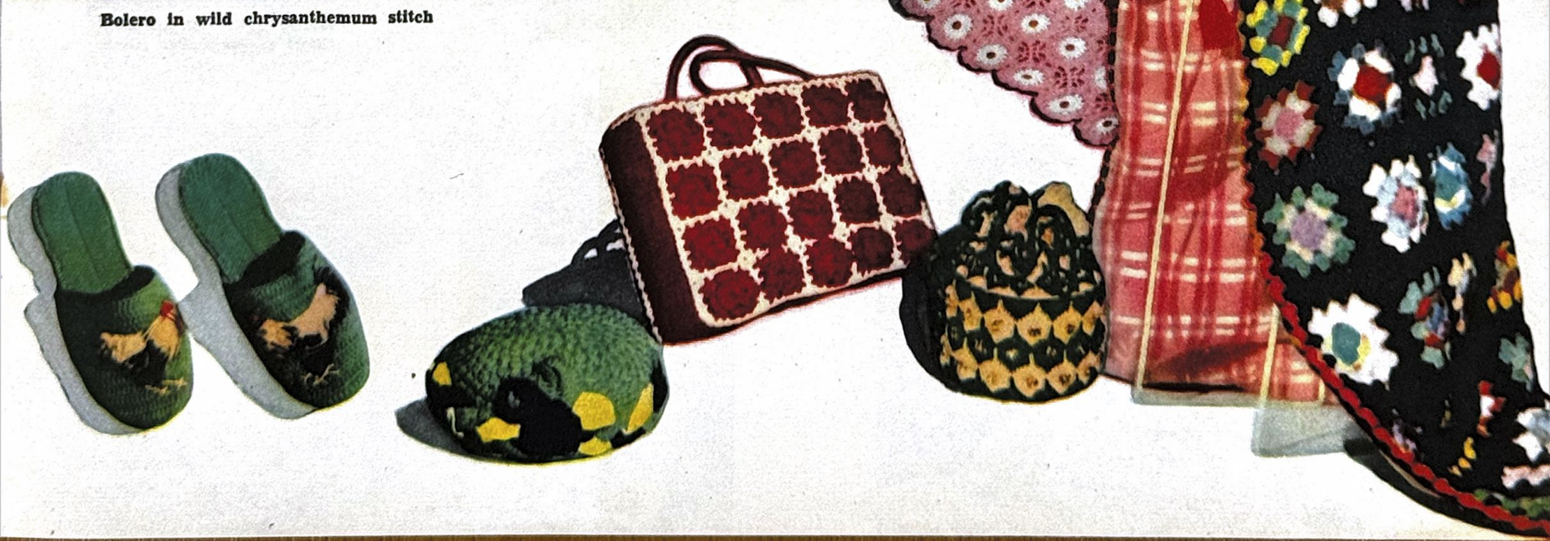
Feng Chiu-ping, who once taught at a school of knitting, works in the Shanghai Research Centre of Handicrafts. With some twenty years' experience behind her, she has made a name for herself for her new patterns in wool. More than one book of knitting patterns and new stitches has come from her pen. In the recent National Handicrafts Exhibition, specimens of her work were almost a display on their own. There were 58 in all, in new stitches and patterns that attracted enormous interest among women viewers. Twenty of her recent designs are now being mass produced by various knitting co-operatives in Shanghai and will soon be on the market.



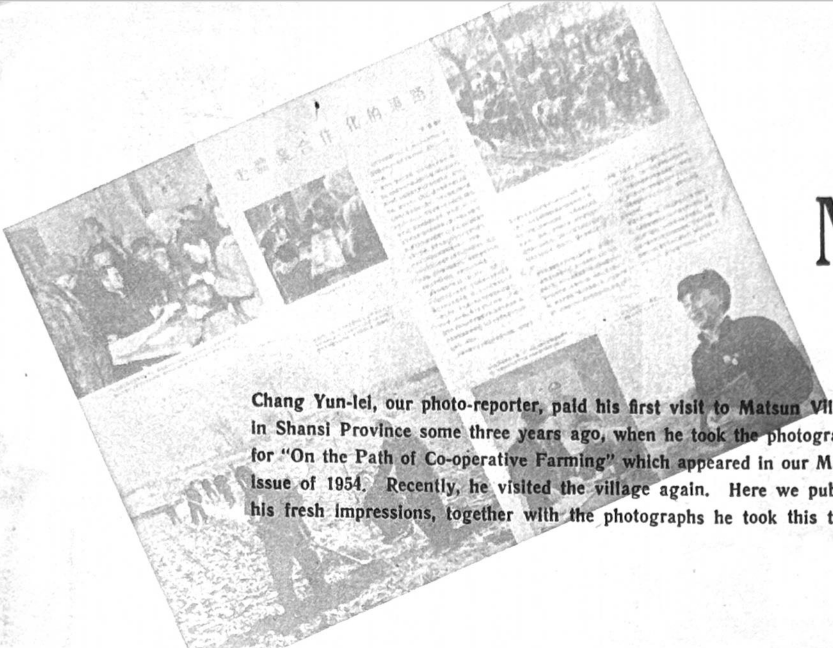
Winter party frock



Bolero in wild chrysanthemum stitch



Other garments and articles that have flowed from her versatile fingers



Chang Yun-lei, our photo-reporter, paid his first visit to Matsun Village in Shansi Province some three years ago, when he took the photographs for "On the Path of Co-operative Farming" which appeared in our March issue of 1954. Recently, he visited the village again. Here we publish his fresh impressions, together with the photographs he took this time.

Matsun Village After

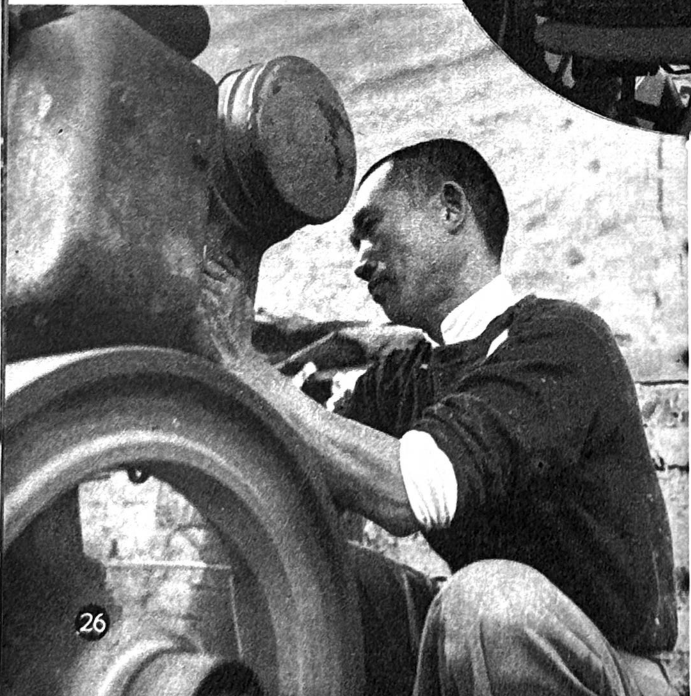
Photographed and written by CHANG YUN-LEI

It was early winter, but it was still warm in south Shansi. Taiyuan, the provincial capital in the north, had long since had its first fall of hoarfrost, yet the cotton-plants here were as green as ever. I came in sight of Matsun Village at the end of a ten-mile walk from the railway station. As I neared the village, recollections flashed through my mind. It was three years since I had last seen the place, in the winter of 1953 when its agricultural co-op was formed. At that time, while many of the peasants were all for the co-op, others were in two minds about it — would it work out all right or not? should they join or not? and so forth. I wondered how they were all getting along now.

I had meant to enter the village by a familiar path, but I could find no trace of it. It had been swallowed up in a vast stretch of cotton fields. At the western end of the village stood a row of new brick buildings, with newly painted signboards by their gates, bearing such inscriptions as "Supply and Marketing Co-operative," "Processing Mill," "Farm Implements Repair and Assembly Shop," "Cotton Purchasing Centre" and so on. What was once a

Now that he is a qualified book-keeper, Hu Chung-hsuan does the accounts for the farm's side lines

Ma Hsien-chu, once a housewife, has fulfilled her long-cherished dream of becoming a tractor driver



Liu Chun-chieh gives the Diesel engine a check-up

Wang Chin-chung (*first from right*), who once held out against joining, has never regretted the day he changed his mind

Three Years

straggling path to the south of the village was now a wide road lined with saplings. Horses and carts, lorries and bicycles were passing to and fro.

At the home of Chao Wen-han, one of the founders of the co-op, I met some of my old acquaintances.

"Well, and how are things going after all this time?" I asked.

"Oh, we're certainly bigger than when you were here," said Chao. "But our old co-op has been demoted to a production team," he added, with a twinkle in his eye.

It turned out that all the township's co-ops had merged into a single collective farm of over three thousand households and the old Matsun co-op had become what was now the sixth production team. Wang Ching-hua, its former chairman, was now on the farm's management committee.

"And what sort of a harvest did you have this year?"

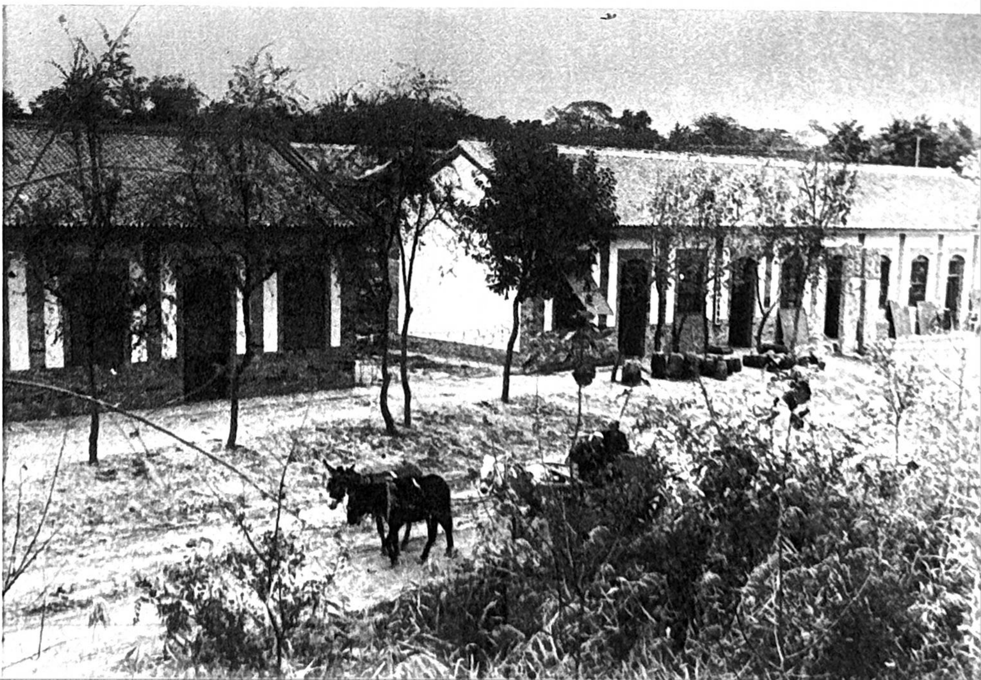
"Not bad. We got twice as much wheat and some hundred more pounds of cotton per acre. So we all earned almost twice as much as last year. Oh, and there's more to it, too.

(Continued overleaf)

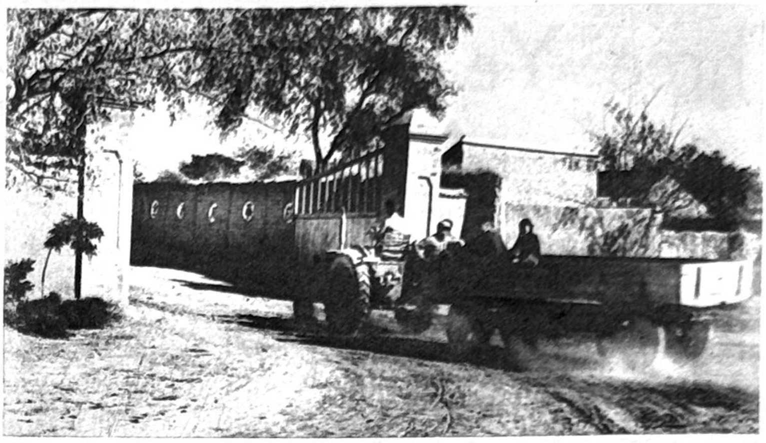
The new road to the village

Wang Feng-ying, whose father is an ex-landlord. He joined the collective last year

Some of the new buildings



She's in charge of the first-aid kit. Every production team carries its kit to the fields



The machine and tractor station

MATSUN VILLAGE *continued*

This year, our team's done so well with its cotton that we'll probably get an extra bonus on top of our normal earnings. Mind you, we wouldn't have done half so well if it hadn't been for the tractors. Not long after you were here that time, a tractor station was set up. Now four-fifths of our ploughing is done by tractor. In the past couple of years, five of our youngsters have learnt to drive them."

Making a tour of the fields later with Keng Fang-jao, one of the farm members, we passed the cotton-ginning house. Inside, three young chaps were operating cotton gins worked by Diesel engine. I recognized the one in charge as Lu Yun-chuan. The last time I had seen him, he was ginning his cotton on an old treadle machine.

Picking was in full swing in the cotton fields. At the eastern end of the village, on a piece of ground surrounded with haystacks, hay making was just finishing. One of the reapers was Wang Chin-chung, who had been so reluctant to join the co-op when it was first formed. I remembered the arguments that had raged

It's not so easy as it looks

Sixty-three-year-old Sung Chang-yu, one of the oldest members of the collective, is happy enough. He knows he'll never want in his old age

among his family at the time. What had made him change his mind? I asked.

"Well," said Keng Fang-jao, "he saw that we were doing better than he was, you see. But even when he joined, he was so doubtful about the whole business that he buried some bricks under the boundaries of his plot, in case he might want to drop out again. After a time he realized that he'd do better to stay in for keeps, and dug them up again in front of us all. We had to laugh!"

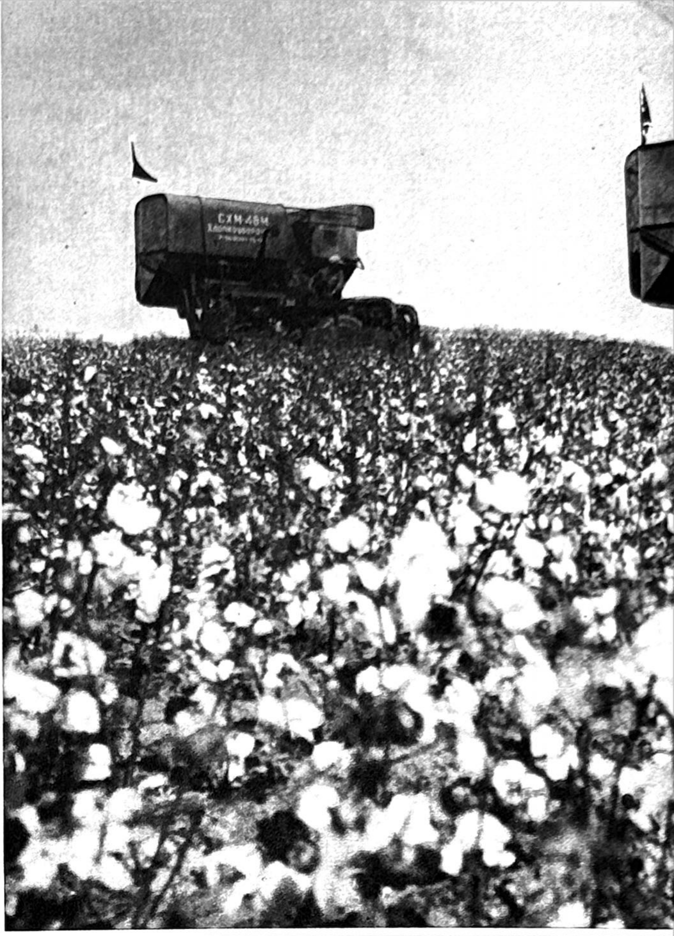
On our way back, we found the street alive with people. Quite a little crowd had gathered outside the cotton purchasing centre, waiting to get their baskets of cotton weighed and sold. Several greeted me as we approached. By the scales, a girl in red was hunched over a desk, writing something. I saw it was Fan Su-chin. Since leaving primary school she had been trained as a health worker. The health of the villagers must be pretty good, for now she was putting in an odd hour or two doing the accounts for the purchasing centre.

Rich Harvest in New Cotton Area

Photographed by HUO YEN

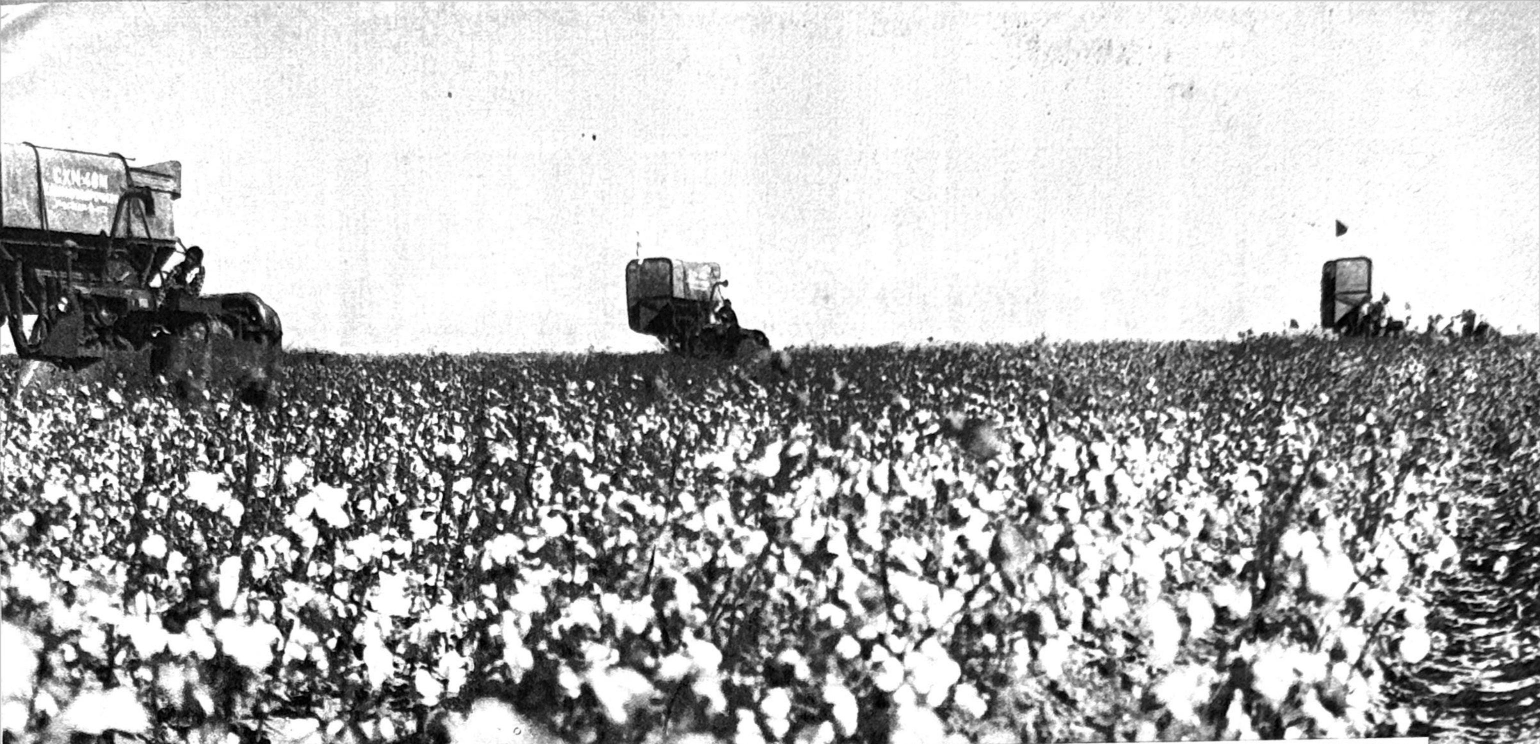
A NEW cotton producing area along the Manass River Valley in Sinkiang has reaped another fine harvest for the fifth year in succession.

Part of the region's 36,700 acres of cotton suffered damage from hail last year, and this was followed by drought. The crop was saved, however, by the initiative of the state farm workers, who swung into action with a series of emergency measures. At



Cotton fields along the Manass River in Sinkiang

The whole 36,700 acres of cotton in this area yielded a magnificent harvest. Some 14,000 acres cropped 2,640 pounds of unginned cotton per acre



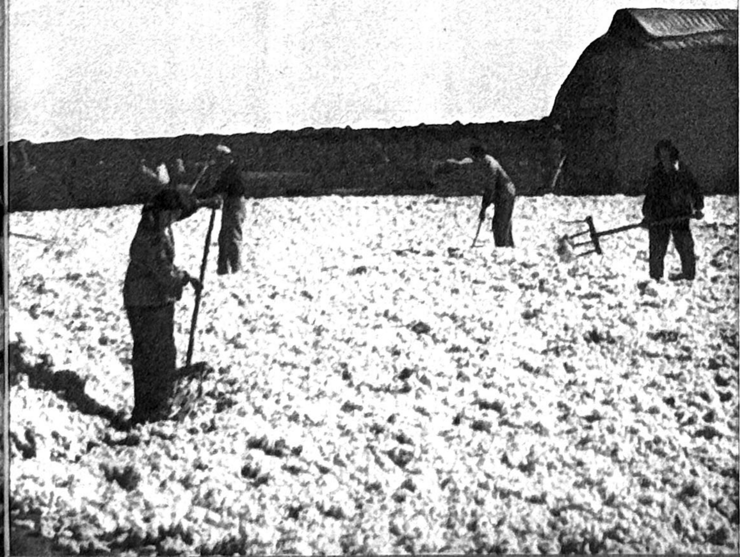
the end of the season they reaped their reward with a crop of 2,178 pounds of unginned cotton to the acre, to say nothing of breaking the national record of 1955 with an output of 5,540 pounds off half an acre of particularly rich land.

Six years ago, nobody would have dreamt of growing cotton in the Manass River Valley. Only when the People's Liberation Army opened up the land for farming in 1950 were its possibilities realized. Since then, the area has increased its output every year.

Another 17,000 acres of waste land has been marked down for growing cotton in the coming season.

Last year, agricultural experts and scientists from 14 provinces visited the area to study local methods of raising cotton, with the intention of making them known in other parts of the country.

Minority peoples in the neighbourhood come to learn how to produce cotton



Coming home after a day's picking

The Seventh Fairy Princess, played by Yen Feng-ying

"The Marriage of the Fairy Princess"

Photographed by **CHENG KUANG-HUA**

ONCE upon a time, there lived a fairy princess, the seventh daughter of the Supreme Emperor of Heaven. At that time, there lived on earth a poor peasant named Tung Yung, who was bound for a three-year term of slavery to a landlord, in order to secure the necessary means to bury his father. Pitying his sad plight, the fairy princess stole away from her heavenly kingdom and descended to earth. Before long, the two were wedded. One night, she and her sisters wove sufficient silk to reduce Tung's term of service to a hundred days. At the end of this time, the couple looked forward to living for ever in a land of bliss. But no! The Supreme Emperor discovered her absence and in great rage dispatched a god to recall her to heaven under threat of dire punishment upon Tung Yung. Fearing for her beloved, she sadly bade farewell and, broken-hearted, returned to the heavenly kingdom....

So runs the story of "The Marriage of the Fairy Princess", an old Chinese opera recently adapted by the Huangmei Opera Company. Huangmei opera, with its rich melodies, clear-cut rhythm and expressive movements, is one of the most popular of China's local operas. Originating in Huangmei County, Hupeh Province, it later found its way to Anhwei Province. Here it absorbed various local melodies and gradually took root as one of the Anhwei operas.

Like many local operas, it has a wide repertory of small plays on rural topics, such as "Husband and Wife Watching a Lantern Display," "Cutting Pig Fodder" and others, characterized by their lively gestures and down-to-earth human appeal.

The earth is forbidden territory, but she longs to visit it

A local god comes to act as their matchmaker

Planning for the days when they will be free

She: "This flower I pluck by the roadside!"
He: "Let me place it in your hair as a token of my love."

Handing in the silk to the landlord

The parting

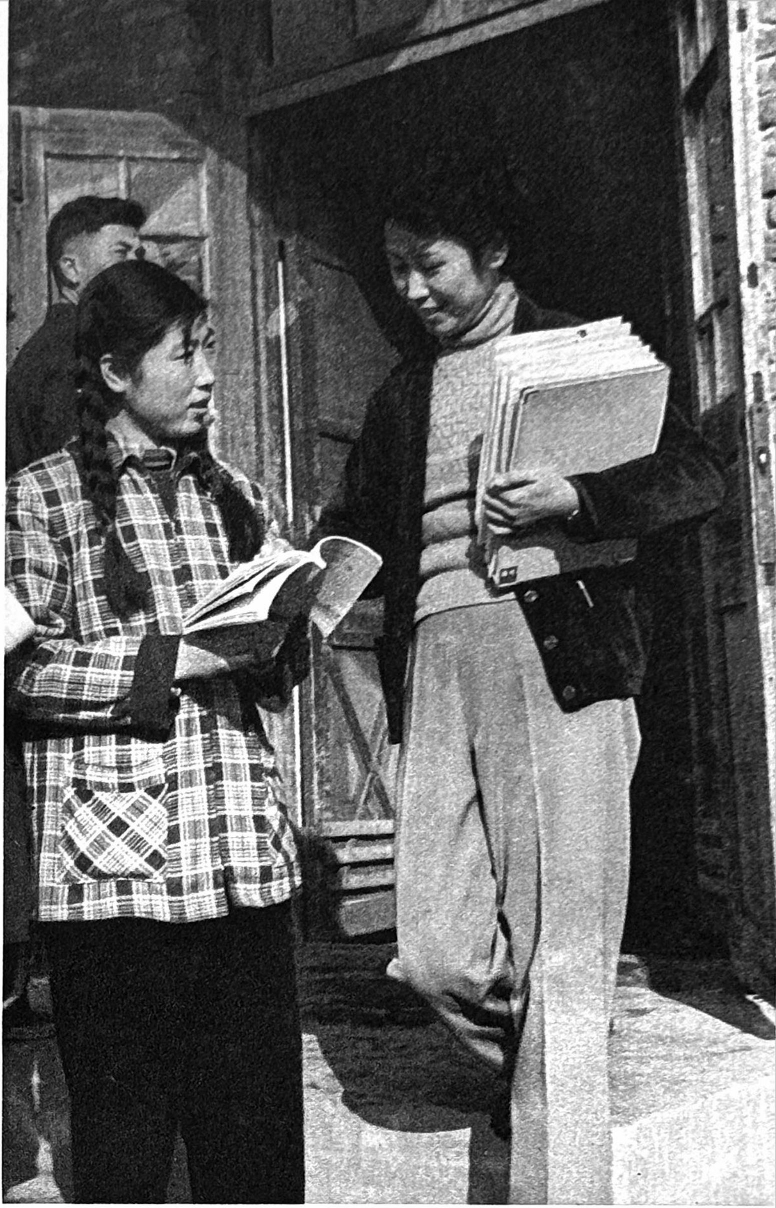
Life Goes On....

Photographed and written by PENG HUA-SHIH

Many of our readers may wonder how the capitalists and their families are getting along since their firms came under state-private operation during the big change-over that took place last year. Our photo-reporter Peng Hua-shih recently visited Tientsin to find the answer. You will probably recognize some of the people he interviewed.

I FOUND Kung Chin in the X-ray department of the Tientsin Municipal Hospital No. 4. To see her at work, you would think she had been at it for years. Actually, she's quite a new hand. "I've been a housewife for 13 years," she told me. "My husband, Ho Tso-huang, is still in his old job as director of the Shengsheng Thermos Factory. And he's getting the same income as before. The reason I came out to work was because I found it so dull at home. Everybody else seemed to be doing something or other. I was offered a teaching job, but I like my peace and quiet too much for that. So I came here instead."

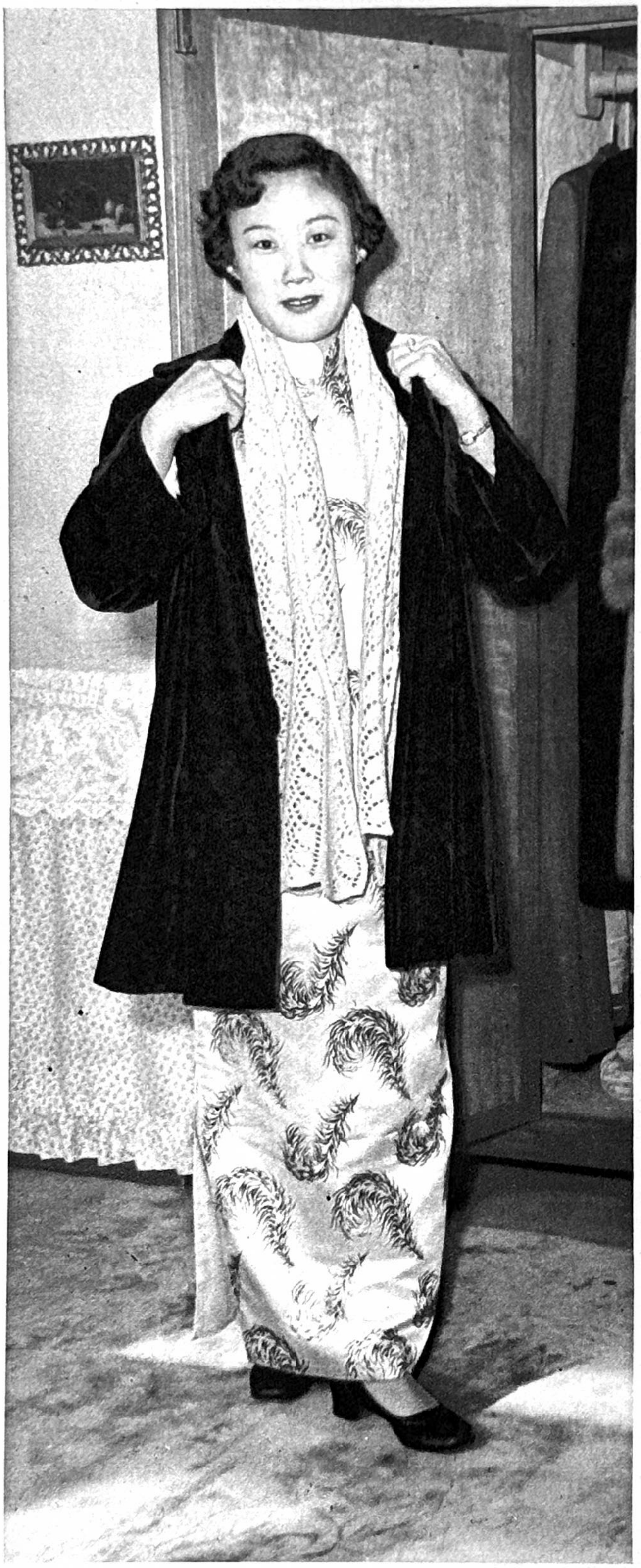
CHIANG En-tien lives among flowers and books. Her husband, Chen Yi, who used to be under-manager of the Jenli Egg Processing Factory, is now the deputy-director. "I love flowers," she said to me. "In the last seven years, I've cultivated over seventy varieties of roses. Recently the Academy of Sciences sent people to see my blooms. When I'm not gardening, I spend most of my time translating. I've just finished translating *Freedom Train*, by Dorothy Sterling, an American writer, into Chinese. From now on, I mean to translate at least a hundred thousand words every year.



"IN the past, people used to call me Mrs. Yueh. Now they call me 'teacher'. This makes me feel how nice it is to be independent," laughed Shen En-hsiu, who is teaching the workers of one of Tientsin's paper mills how to read and write. "It's not that we don't have enough to live on," she continued. "My husband is the deputy-director of the Tajentang Chinese Pharmacy, so we're fairly comfortably off. He gets his salary and also the fixed interest on his capital. The money I earn makes hardly any difference to us. But it's so nice to feel that I've earned it myself. We've just decided to buy a new house, you know. This one's really too small for us." Shen En-hsiu is a music lover. She plays the piano and is taking private lessons.

(Continued overleaf)

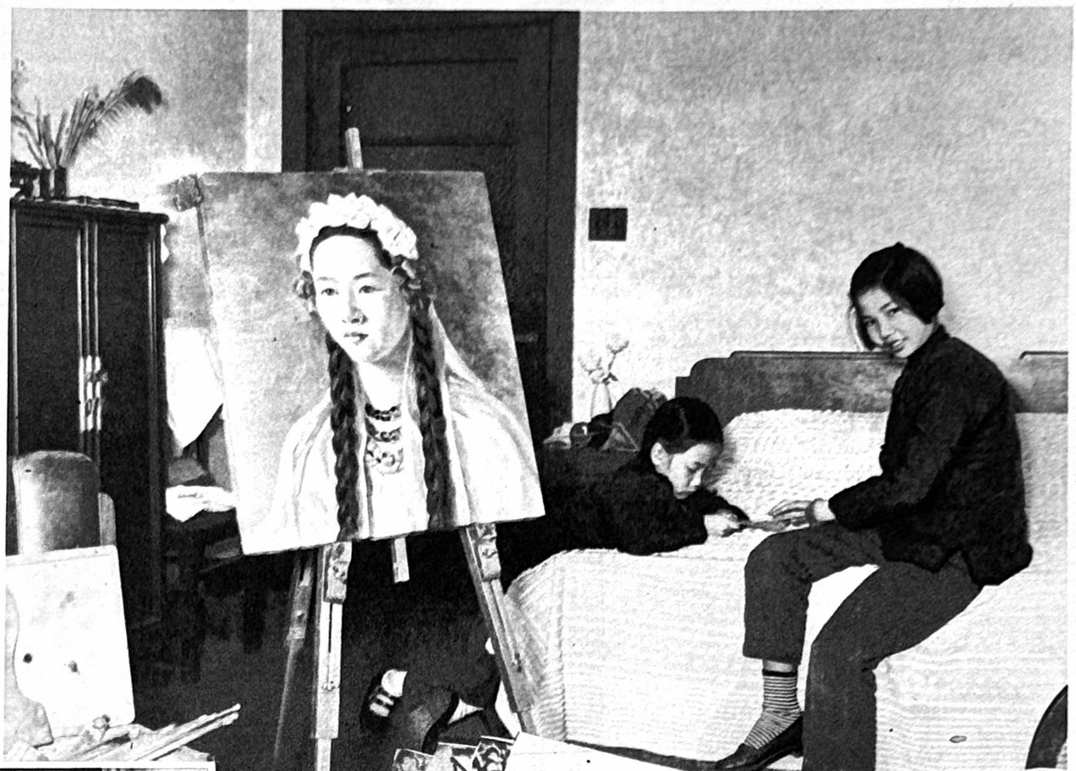
CHANG Yu-ying is working in a nursery. She and her mother live on the income from some housing property left to them by her father. But she also likes to be 'independent'. "I'm the only girl in the family," she told me. "At first, mother wasn't at all keen on my going to work in a nursery. But I finally talked her round. Why should I remain idle at home when everyone else is working? And, you know, I love the job. The babies are so lovely." Later, chatting with some of her friends, I learnt that Chang Yu-ying has another interest in her life that she was too shy to mention — a boy friend.

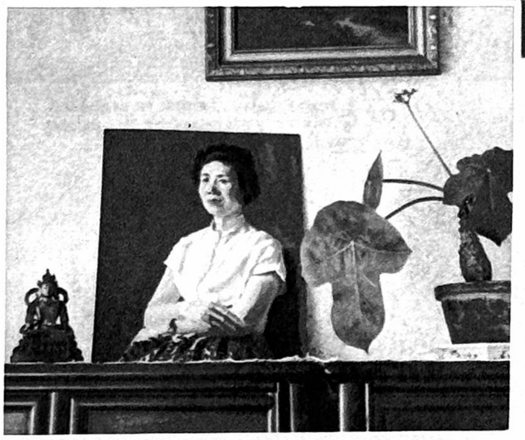


WHEN I called on Yueh Tung-ping, she had just come back from the hairdresser's. Well-groomed and beautifully dressed, here was a woman with an obvious flair for clothes. "Yes," she said. "I like to dress decently, especially now when life is getting better every day." Her husband, formerly the director of the Huayang Tobacco Company, is now head of the analysis department of the Third Industrial Bureau of Shenyang. She herself is attending an evening school. When I asked to take her photo, she obligingly changed into one of her newest gowns.

TSAI Ai-wei is a very capable housewife. Her house was like a new pin, and comfortable into the bargain. Every corner positively glowed with loving care and polish. "Housework takes a lot of time, of course," she said to me. "But you must be prepared to take trouble. Take cooking, for instance. My parents live with us, and they like their rice soft. But my husband and children like it firm. So there's nothing for it but to cook two lots. My husband works in the Joint Import and Export Company. I try to make the house run smoothly so that he can really relax when he comes in from work." Her husband, Chen Po-yuan, was formerly manager of the Hsinhua Import and Export Company.

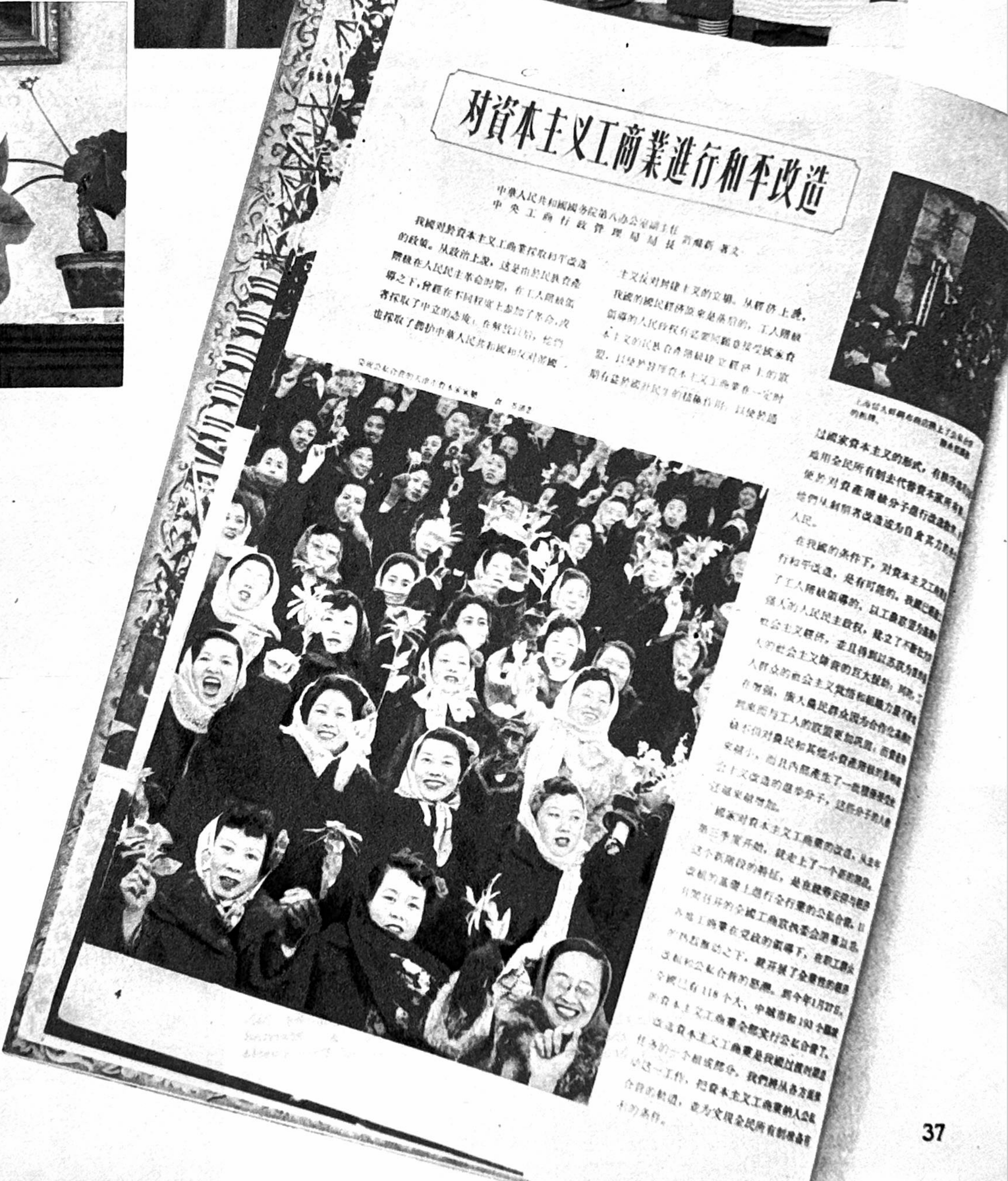
WHEN I visited Chang Hsin-tan, she was not yet home. Her two young daughters received me, and proudly showed me two of her paintings — a portrait of her elder daughter, which was still on the easel, and a self-portrait. Mother, I was told, has a full-time job in the Historical Museum. Clearly a busy person. Her husband, who was formerly manager of the Tsengmao Import and Export Company, now works in the state-owned Raw Hemp Company. As time was short, I left without seeing my hostess. But before I went, I photographed the two paintings her daughters had shown me.





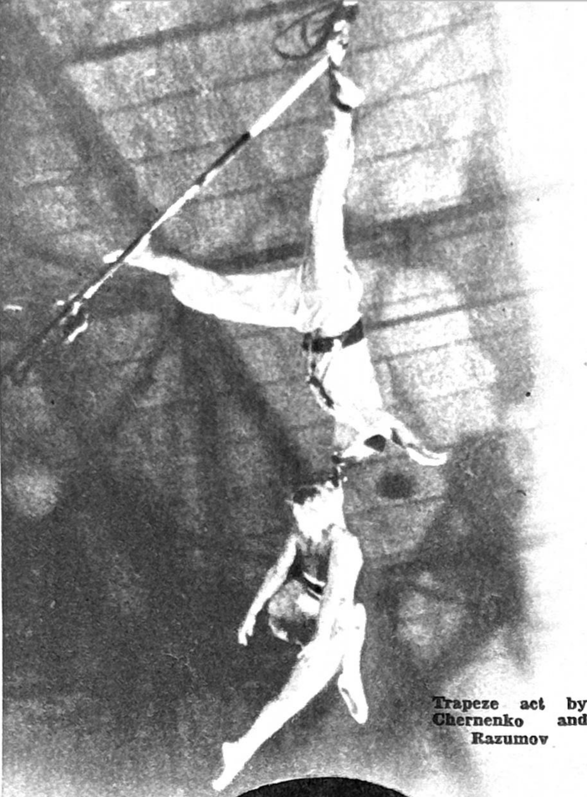
Do You Remember?

IF you read the February 1956 issue of *China Pictorial,* you may remember this flashback of the families of Tientsin capitalists celebrating the change-over of private firms to state-private enterprises. The seven women in the two front rows are the ones our photo-reporter visited.



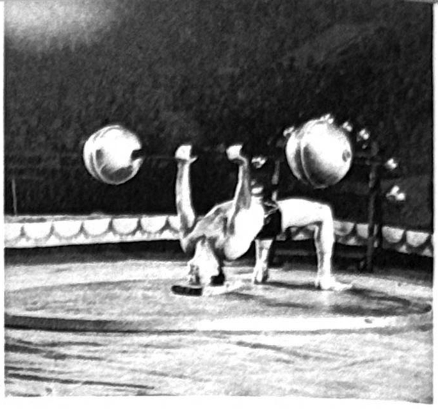
对資本主义工商業進行和平改造

中華人民共和國國务院第八办公室副主任
中央工商行政管理局局長 許滌新 著文



Trapeze act by Chernenko and Razumov

Tight-rope walker, V. Serbina, is a Merited Artist of the R.S.F.S.R.



They are made of heavy metal, but in Vsevolod Kherts' hands, they seem a mere featherweight. He is a Merited Artist of Moldavia

Lion and bear tamer is Ivan Ruban, also a Merited Artist of the R.S.F.S.R.

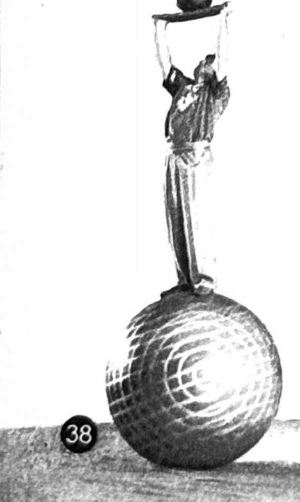
A real Russian 'Bruno' is presented to Peking youngsters by the circus

Droll clowning was provided by Boris Vyatkin, Merited Artist of the R.S.F.S.R.

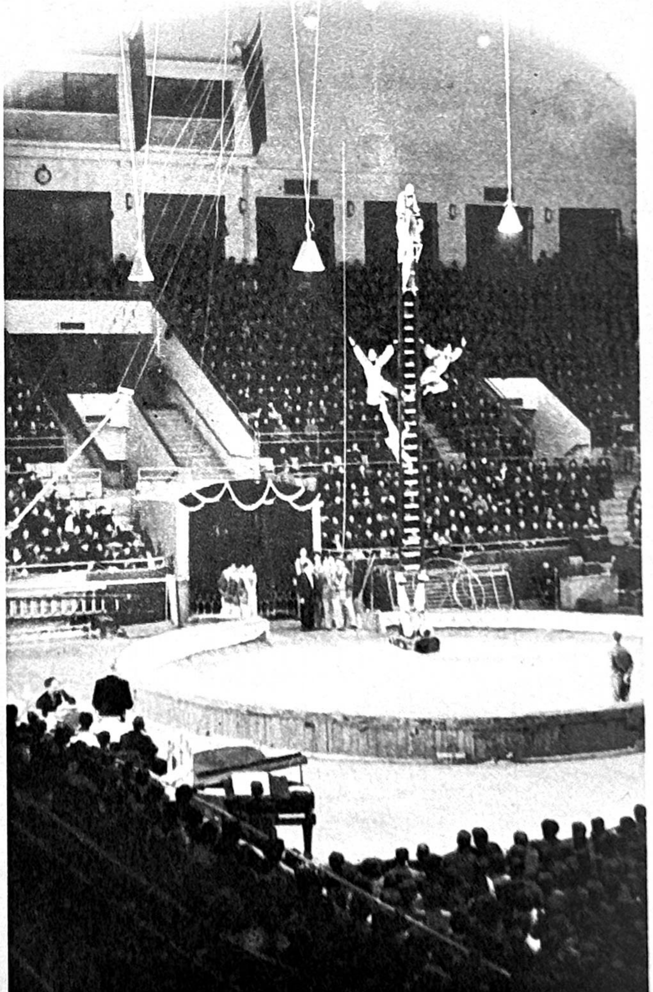
Soviet Circus in China

Photographed by Wu Yin-po, Li Lan-ying and others

LAST November, the well-known Soviet Circus came to China to give a series of performances in Peking, Tientsin and Shanghai. During its stay in Peking, the circus-loving public queued up at the booking-office from well before dawn and the indoor Peking Stadium with six thousand seats was packed to overflowing each time a show was given.



Ball juggling acrobats are the Marenkovy brothers



Ladder act by Milayev, a Merited Artist of Byelorussia

Friendly Comings and Goings

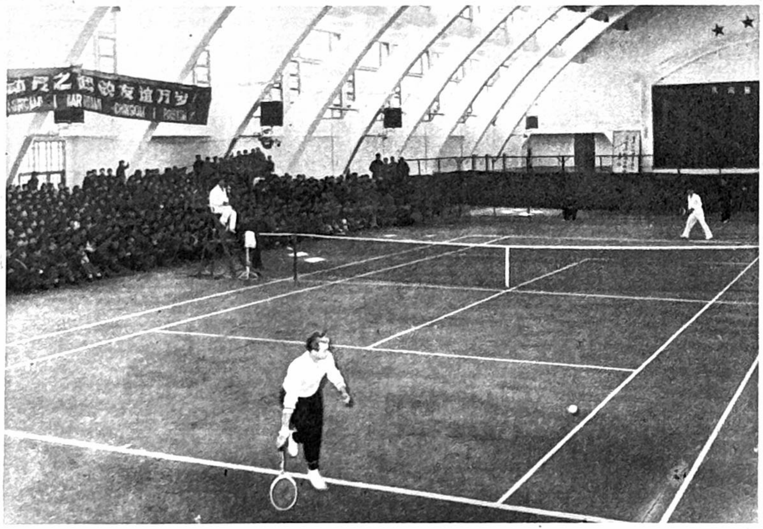
①

②

③

The Hungarian People's Army Ensemble in China

1) The "Jar Dance"
2) "Joining the Army Suite" by their octet
3) Peking audience presenting flowers to the artists



A team of Polish tennis-players recently visited China and played a succession of friendly matches. Here we see a match between Janusz Kwiatek, Polish Athlete, First Class, and Mei Fu-chi, one of the outstanding Chinese players

During its visit to China, the Korean National Art Ensemble presented "The Story of Chun Hiang" and "The Story of Sin Chung," two famous Korean classical dramas, to Chinese audiences. Here is a scene from "The Story of Chun Hiang," with Kong Ki Nam *(left)* and Li Sun Hi in the leading roles

Two Polish painters, Jan Zamojski and Jelzy Panek, who made a tour of China, recently held an exhibition in Peking. *Left:* Jelzy Panek (*extreme right*) and Chang Chih-hsiang (*third from right*), Vice-Minister of Culture, at the exhibition

In the autumn of 1956, the Chinese Art Ensemble went on a friendly visit to South America and New Zealand. Here we see a meeting between the Chinese artists and a Rio de Janeiro audience

Foreign Films in China

Yugoslav Film Week

1) At the opening ceremony of the Yugoslav Film Week recently held in China, Chinese children present flowers to Samuilo Amodaj, head of the Yugoslav Film Delegation

2,3) Four Yugoslav films were shown in the week. Here we see stills from "Those Two Men" and "Equinox"

French Film Week

Four films were shown in the week to packed houses.

1) Still from *Fanfan la Tulipe*

2) Still from "The Forbidden Game"

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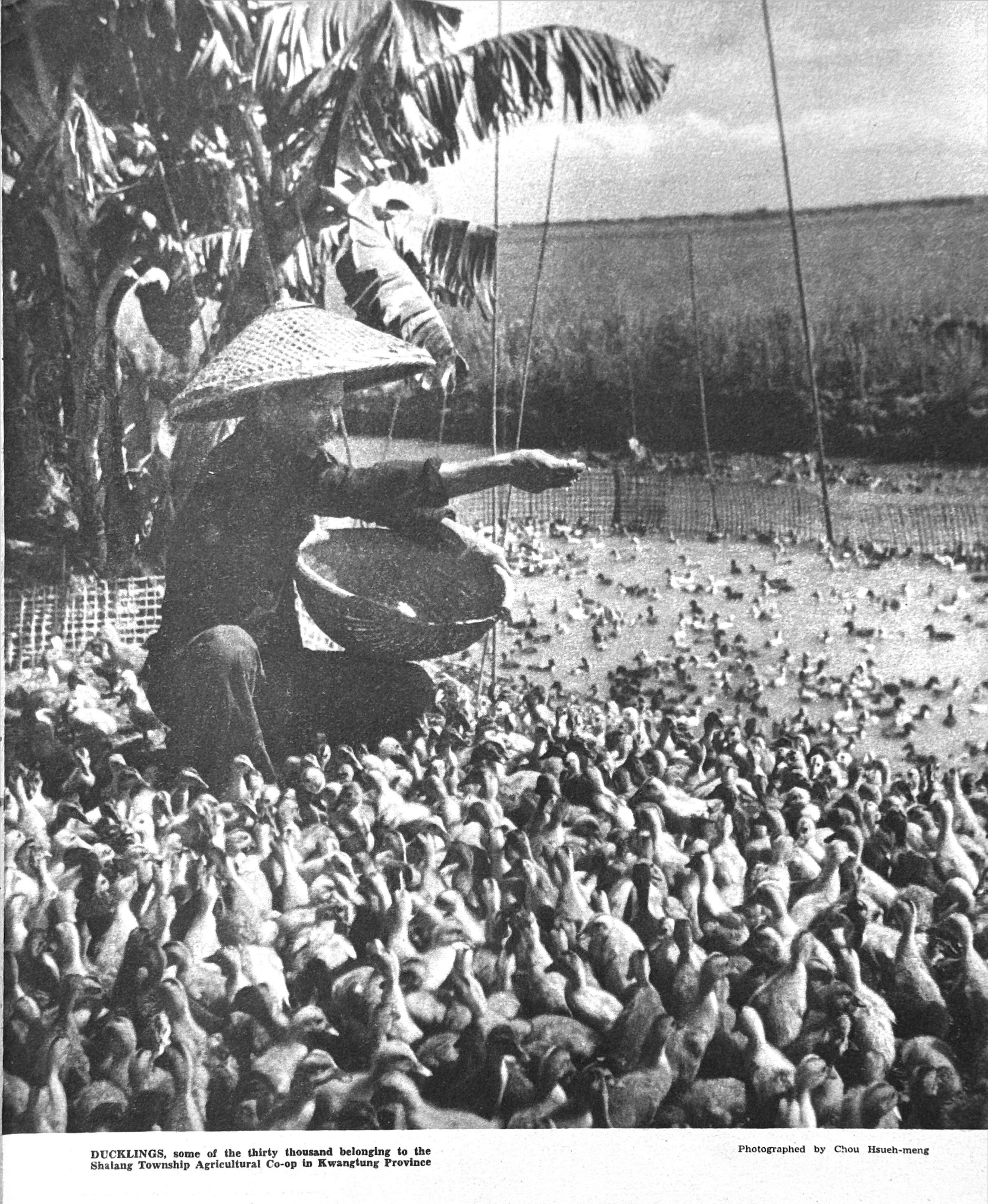

DUCKLINGS, some of the thirty thousand belonging to the Shalang Township Agricultural Co-op in Kwangtung Province

Photographed by Chou Hsueh-meng

BACK COVER Snow scene
Photographed by Ao En-hung